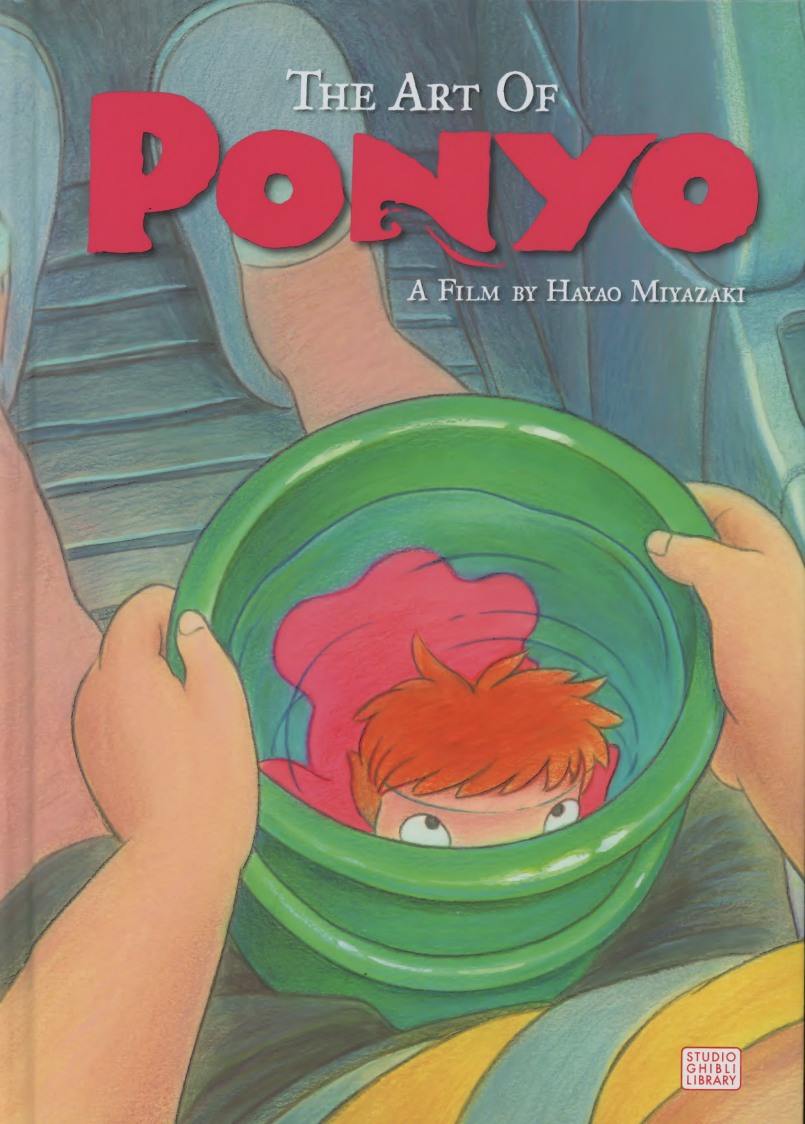


# THE ART OF **Ponyo**

A FILM BY HAYAO MIYAZAKI



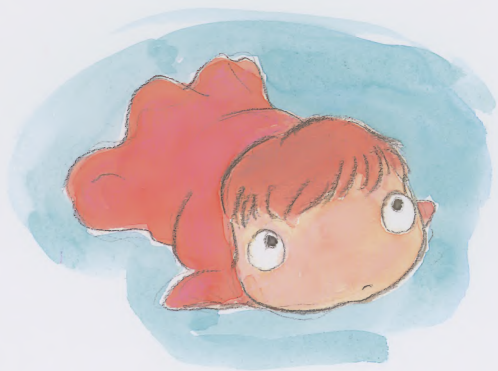


THE ART OF  
**POKÉMON**  
A FILM BY HAYAO MIYAZAKI

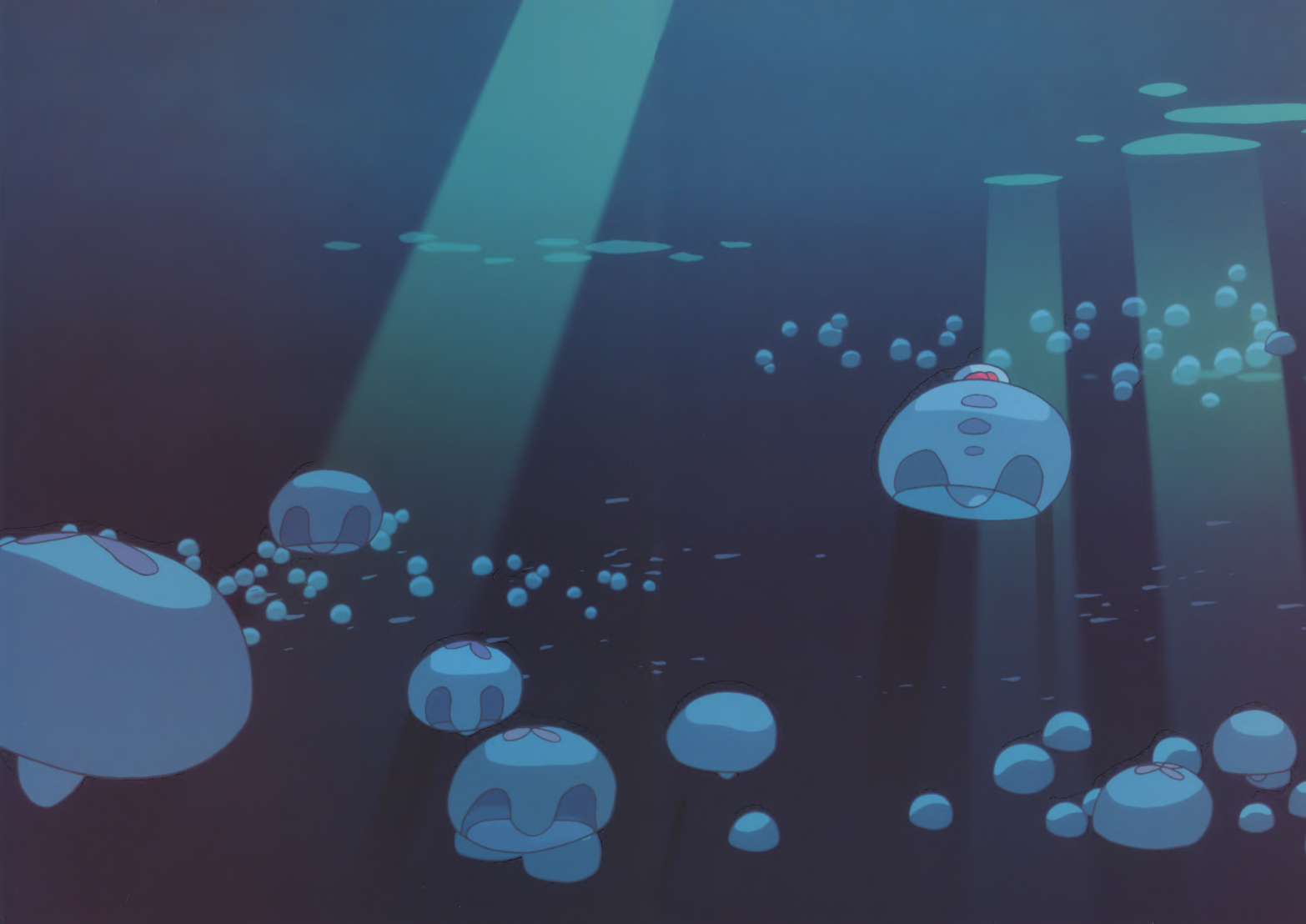




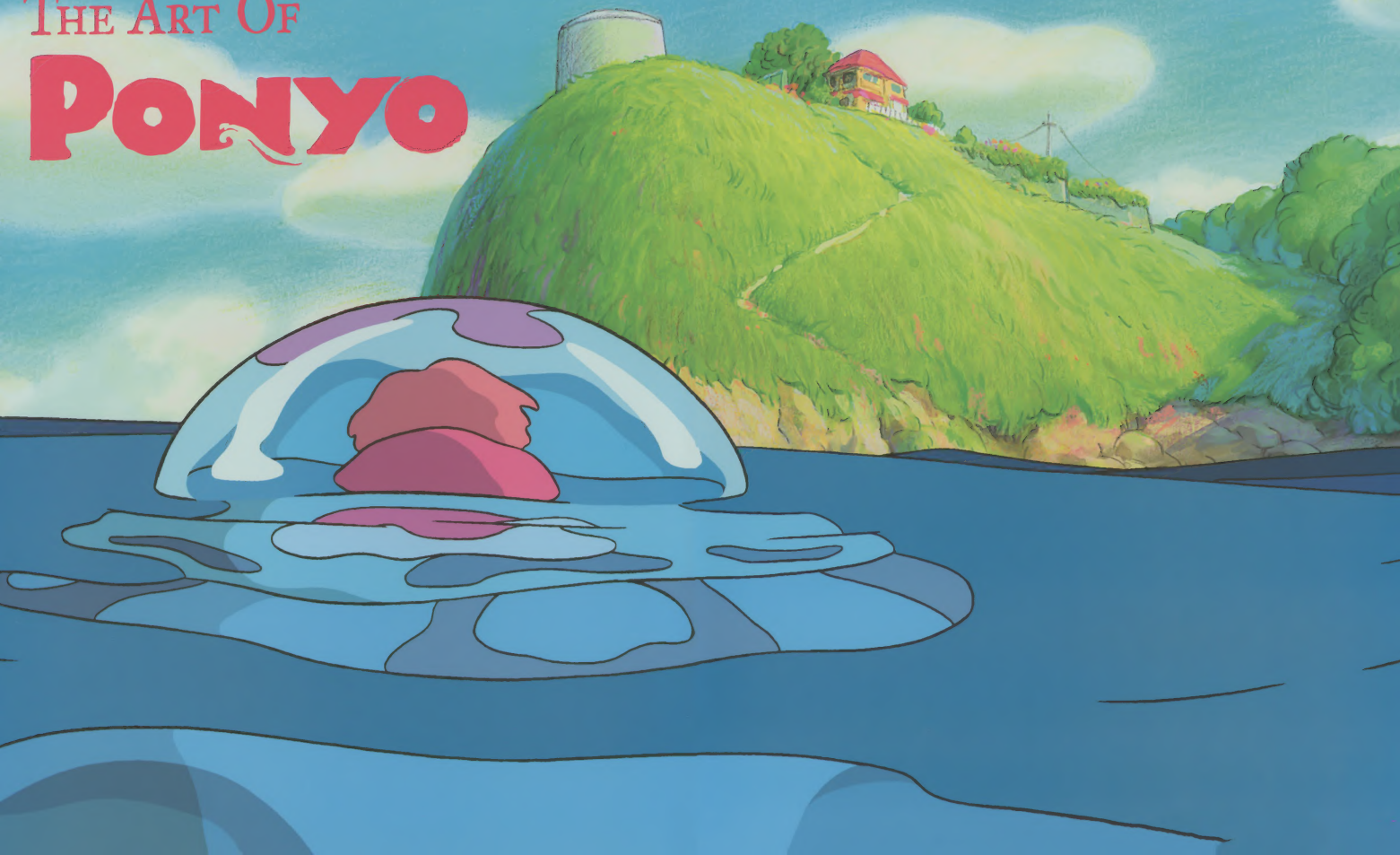
# PONYO



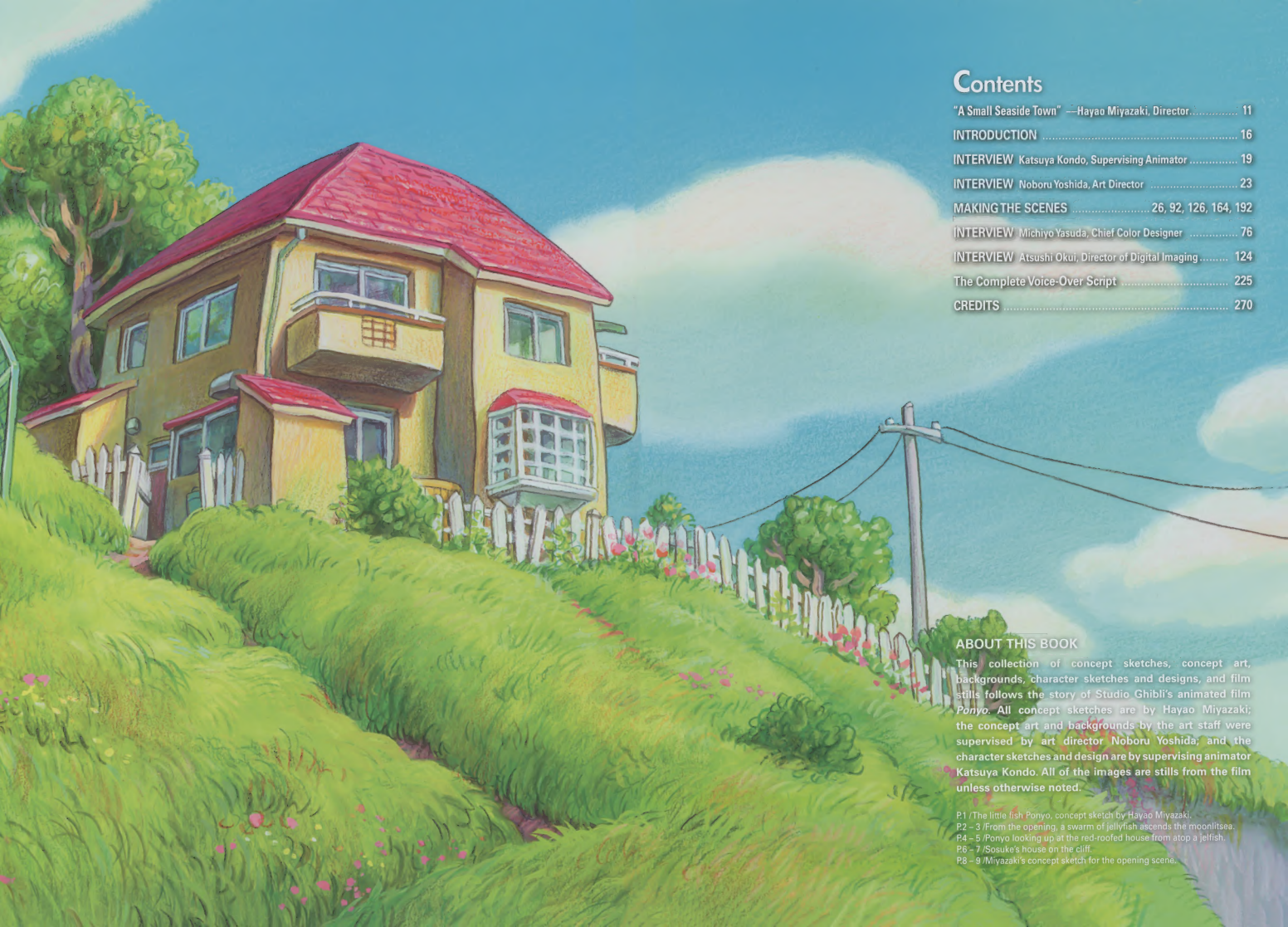




THE ART OF  
**Ponyo**







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### ABOUT THIS BOOK

This collection of concept sketches, concept art, backgrounds, character sketches and designs, and film stills follows the story of Studio Ghibli's animated film *Ponyo*. All concept sketches are by Hayao Miyazaki; the concept art and backgrounds by the art staff were supervised by art director Noboru Yoshida, and the character sketches and design are by supervising animator Katsuya Kondo. All of the images are stills from the film unless otherwise noted.

P1 / The little fish Ponyo, concept sketch by Hayao Miyazaki.  
P2 - 3 / From the opening, a swarm of jellyfish ascends the moonlit sea.  
P4 - 5 / Ponyo looking up at the red-roofed house from atop a jellyfish.  
P6 - 7 / Sosuke's house on the cliff.  
P8 - 9 / Miyazaki's concept sketch for the opening scene.









## A SMALL SEASIDE TOWN

This is the story of Ponyo, a little fish from the sea who struggles to realize her dream of living with a boy named Sosuke. It also tells of how five-year-old Sosuke manages to keep a most solemn promise.

PONYO places Hans Christian Andersen's "The Little Mermaid" in a contemporary Japanese setting. It is a tale of childhood love and adventure.

A little seaside town and a house at the top of a cliff. A small cast of characters. The ocean as a living presence. A world where magic and alchemy are accepted as part of the ordinary. The sea below, like our subconscious mind, intersects with the wave-tossed surface above. By distorting normal space and contorting normal shapes, the sea is animated not as a backdrop to the story, but as one of its principal characters.

A little boy and a little girl, love and responsibility, the ocean and life—these things, and that which is most elemental to them, are depicted in the most basic way in PONYO. This is my response to the afflictions and uncertainty of our times.

—Hayao Miyazaki

### HAYAO MIYAZAKI

Hayao Miyazaki was born in 1941 in Tokyo. He began his career at Toei Doga (currently Toei Animation) in 1963. After working on scene planning and key animation for *Little Narse Prince* (1968), he moved on to A Productions where he was in charge of the story, screenplay, scene planning, and key animation for *Panda! Go Panda!* (1972). In 1973, he, along with Isao Takahata and others, moved to Zuiyo Images. Later, Miyazaki worked for Nippon Animation and Telecom. In that time he was responsible for scene planning and layout on *Held!* (1974), and animation direction on *Future Boy Conan* (1978), and directed his first theatrical feature with *Lupin III: The Castle of Cagliostro* (1979). Based on his original manga serialized in *Animage* magazine, he wrote and directed *Nausicaä of the Valley of the Wind* in 1984. He left Nippon Animation and Telecom to co-found Studio Ghibli in 1985.

Since then Miyazaki has directed the animated features *Castle in the Sky* (1986), *My Neighbor Totoro* (1988), *Kiki's Delivery Service* (1989), *Porco Rosso* (1992), *Princess Mononoke* (1997), *Spirited Away* (2001), and *Howl's Moving Castle* (2004). *Spirited Away* won the Golden Berlin Bear Award at the 52nd Berlin International Film Festival and the Oscar® for Best Animated Feature at the 75th Academy Awards®, and Miyazaki won the Golden Lion Award for Lifetime Achievement at the 62nd Venice Film Festival.

Miyazaki has also written several books such as *The House Where Totoro Lives* (Asahi Shimbun); *Shuna's Journey, What Is Film?* (conversations with Akira Kurosawa); *Princess Mononoke: Starting Point: Mushime & Anime* (conversations with Takeshi Yoro) (Tokuma Shoten); and *Turning Point* (Iwanami Shoten).



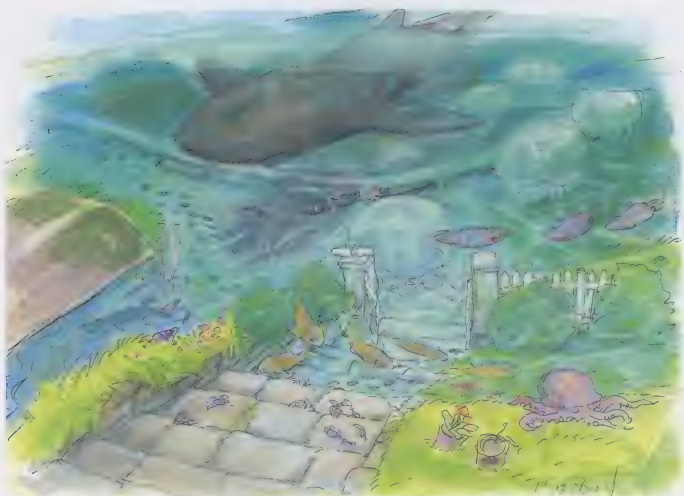
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1-8 /Concept sketch of Ponyo looking up at Sosuke from a pail—which became the basis for the first promotional poster—and other sketches. Includes scenes not in the film.

# INTRODUCTION

## Production Synopsis

*Ponyo* is the first work directed by Hayao Miyazaki since *Howl's Moving Castle* in 2004, and is Studio Ghibli's 15th animated theatrical feature.

Ponyo is an inquisitive little fish who escapes her overprotective father, Fujimoto, and arrives at a port town inhabited by humans. There, she is trapped inside a jelly jar and rescued by a kindhearted boy named Sosuke. Touched by his promise to protect her, Ponyo becomes a human girl using the magic passed on to her by her father, with devastating repercussions in the human world.

The film is written and directed by Miyazaki. Katsuya Kondo served as supervising animator in his first Miyazaki-directed feature since *Kiki's Delivery Service*. Noboru Yoshida, who also worked on *Howl's Moving Castle*, oversaw the art direction; Michiyo Yasuda, who has been involved with Isao Takahata's and Miyazaki's films since the Toho Doga (currently Toho Animation) days, supervised the color design. Atsushi Okui also joined the team as director of digital imaging following his work on *Howl's Moving Castle* and *Spirited Away*. And with the addition of Kitaro Kosaka, Ai Kagawa, Takeshi Inamura, and Akihiko Yamashita as assistant supervising animators, the production team ventured forth fully prepared.

Following the release of *Howl's Moving Castle*, plans for *Ponyo* gradually took shape thanks to a series of animated shorts for Ghibli Museum Mitaka, a trip to the Setonaikai region, a reading of the complete works of Soseki Natsume, and a visit to the Tate Gallery in England. Preproduction began in the spring of 2006. Yoshida and Kondo, who had been involved with Miyazaki on the museum shorts, worked with the director to devise a plan and direction for the project. Their goals in creating *Ponyo* included:

- capturing the delightful motions that can only be rendered through 2D animation by drawing the animation entirely by hand and without relying on overly ornate CGI.
- pursuing the possibilities of animation and art without struggling under the demands of a production schedule.
- showcasing the picture book-quality of Yoshida's background art.
- celebrating the innocence and cheerfulness of a child's world through Ponyo's cuteness.

With these ambitious ideals in mind, the production staff officially went to work in May 2006. Miyazaki continued to draw concept sketches, while Yoshida began working on concept art. After the main staff embarked on a research trip in July, Miyazaki began storyboarding in the fall. Test shots were examined, and key animation began in October. The project was announced in March of 2007. Key animation continued around the announcement of the theme song in December, and the last of the storyboards were completed in January of 2008. Key animation and art were completed in May, culminating in 1,139 shots and 170,000 frames of key animation drawings. The first preview screening took place June 25, and the film was released in Japan in Toho theaters on July 19, 2008.

This book contains the preliminary concept sketches, concept art, background art, and stills used during the production of *Ponyo on the Cliff by the Sea*, and is designed so that the reader can follow both the storyline and the process of filmmaking. We hope you'll read the captions as well as the staff interviews.

Studio Ghibli



宗介





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## KATSUYA KONDO

Katsuya Kondo was born in 1963 in Aichi Prefecture. He began his career at An Apple in 1983, where he was key animator for films such as *Space Cobra* (1983) before becoming a freelance artist. He took part in his first Studio Ghibli project with *Castle in the Sky* (1986). Later he was character designer and supervising animator on *Kiki's Delivery Service* (1989), supervising animator on *Only Yesterday* (1991), and served as character designer and supervising animator on *Umi ga Kikoeru* (Ocean Waves, 1993) as well as providing illustrations for the original novel. He was the animation director on the Ghibli Museum short *House Hunting* (2006). In addition to working as supervising animator on *Ponyo*, Kondo also wrote the lyrics to the theme song.

## INTERVIEW

# KATSUYA KONDO

Supervising Animator

This time, I placed the greatest emphasis on the layout check.

—It's been a while since you last worked on a Studio Ghibli feature as supervising animator.

**Kondo:** Yes, that's right. This was the first time working with Hayao Miyazaki since *Kiki's Delivery Service*, so it's been a very long while. But it wasn't because I had left [laughs]. A lot of things happened.

—How did you become involved with *Ponyo*?

**Kondo:** I had been animation director on a Ghibli Museum short called *House Hunting*. It was a project for which Miyazaki had written the story and the screenplay as well as directed. *House Hunting* wasn't too difficult to render—we used simple lines and no dialogue—but it was still fun for kids with the animation alone.

During that production, we talked about whether we could make a film in the same vein: by using solid, simple lines that fully showcased the virtue of drawing by hand. After completing work on *House Hunting*, I got the official offer to work on the next full-length feature. I thought it would be interesting to work on the project as a progression of *House Hunting* with a little more consideration to story, so I answered yes. So it wasn't like the offer to do a feature had come out of the blue. After Miyazaki had come up with concrete plans for the project, we began preproduction.

—Miyazaki drew his concept sketches using watercolor and crayon this time.

**Kondo:** He started out using watercolor, but colors tend to blur in that medium. Since he had it in his mind to make this a film for kids, he seemed eager to use bolder colors. Then during preproduction he found some pastel crayons and began coloring with them. The colors were so vibrant Miyazaki seemed elated, exclaiming, "This is great, this is great!" For Miyazaki, the idea of using pastels was exciting. And that's why I think the concept sketches turned out differently from previous sketches.

—Did the palette of the concept sketches determine the direction for this film?

**Kondo:** There was that trend. Many current animated films tend to extract colors or use monotoes and subdued hues. I wasn't explicitly working in opposition to this, but I didn't want to use a quiet palette but more vivid colors. With that said, there are a lot of colors to choose from, so I consulted with chief color designer Michiyo Yasuda during the actual production. We elected not to use dull colors and yet mostly steered away from basic primary colors that might come off as crude.

—This time Miyazaki's storyboards were also painted in watercolor.

**Kondo:** Isn't it great? I think what sets this film apart from previous films is the color design. Rather than creating a story set in a world everyone is familiar with, we had to combine the fantasy and real worlds and come up with a singular worldview filtered through the eyes of a child. That's why I believe the color was necessary. It was probably motivated by Miyazaki's mood too, but it also made things more explicit for everyone involved. It's like having a layer of flesh and features added to a wooden artist's model—having the colored storyboards made it clearer for us and a lot clearer for the ink and paint staff and the key animators.

—So the layout was more complete in the storyboarding stage than is usual.

**Kondo:** Yes. From a production standpoint, I place the highest importance on the storyboards. They are the foundation. Once in a while, Miyazaki himself might make changes to the layouts during the rough check, even though he drew the storyboards. In the end, I'm the one responsible for the final layout check, so if the fixes were good I would go ahead and make further changes accordingly. But if I thought an expression or a line of a character's body was rendered a little better in the original storyboards, I would change it to be closer to what it was in the storyboards.

—Your title appears as “Animation” in the film’s opening credits.

**Kondo:** That was a title given to me by Miyazaki, and I’m not sure how to interpret that either [laughs]. In my mind, I consider myself the supervising animator.

—You also drew the characters for the key animation.

**Kondo:** As the characters for *Kiki’s Delivery Service* were my own, this was the first feature for which I supervised the animation with Miyazaki’s characters. I rarely supervise projects for which the character designs are not my own, but since I worked on *House Hunting* with Miyazaki’s characters, I’ve gotten used to it. Since I had his rough sketches in the preliminary stages, I was able to approximate his vision in my drawings. Although, the characters generally ended up looking like my own anyway.

—Can you describe what the work process was like in more detail?

**Kondo:** As Miyazaki finishes his storyboards, we talk it over with the animators. Then, as I said before, Miyazaki does the rough check on the layouts as the animators work on them. After the animators make the suggested changes, the layouts come to me in the end.

—And that’s when the fixes you were talking about took place?

**Kondo:** This time I placed the greatest emphasis on the layout check. This can be said of previous works, of course, but this might be the first time I placed primary importance on scrutinizing the layouts. I did this for my own sake. There are times when the animators are working on a different track (direction), and I have to steer them back to the right rails. First, I solidify our direction and revise the layouts by focusing on three areas: the relationship between setting and characters’ movements, character expressions, and spatial relationships. If I do that, my most important job as supervising animator becomes easier. In any event, I always try to honor whatever is written on the storyboards. Since the layouts checked by Miyazaki contain his instructions for adding more expressive detail, making certain those changes are reflected in the revised layouts for the animators is most important. As long as we have these revised layouts, we know what we’re missing or have too much of when it comes time to revising the key animation.

—So then you weren’t revising the layouts on *Kiki’s Delivery Service*.

**Kondo:** I wasn’t doing the checking at the time. Miyazaki drew the storyboards and obviously did the layout check; when the key animation was completed, he made all the changes himself as necessary. He was doing everything. I placed the greatest importance on the layout check this time because I wanted to ease his load even just a little bit. Although, he never said to me, “It was easier this time” [laughs]. While it would be hard to hear him say that the process was the same as usual, I’d like to think that it was a little bit easier this time.

—What guidelines are the most important to follow when you’re editing the key animation?

**Kondo:** Miyazaki always looks at the drawings first. If they’re fine, they come straight to me. If he thinks something isn’t right, he’ll pencil in the changes according to the guidelines set in the layouts. Then I’ll firm up and finalize the lines, making sure to reflect his intended changes. As for the rest, I check to make sure the tone set in the layout hasn’t been diminished in the animation and make the final revisions if I think it’s a little off.

—You have four people—Kitaro Kosaka, Ai Kagawa, Takeshi Inamura, Akihiko Yamashita—working as associate supervising animators?

**Kondo:** I can handle the workload myself in the beginning, but it gets tough just to finalize the lines on Miyazaki’s edits when things start to pick up as production continues. So the assistant supervising animators work on finalizing those lines. It’s a tremendous help because the key animations come to me with those revisions already done. After that, all I need to do is revise specific points as needed.

—You took on the formidable task of drawing the animation entirely by hand. Did anything strike you as especially challenging?

**Kondo:** Because we had to feature the sea as a character, Miyazaki labored over how to render the water. So I pulled back from that and focused on retouching the characters. Characters are absolutely essential to any movie, and Miyazaki understands that. In other words, my job is like applying a glaze or a coat of varnish. It’s about bringing out the polish in something that has a beautiful shape. That is the most important part of my job, and so I check the layouts, making slight modifications to a cheek line, adjusting the outline of a shoulder, redrawing the eyes repeatedly because they’re not quite right... I think these subtle adjustments are like “makeup” and often the most crucial.





# INTERVIEW

## NOBORU YOSHIDA

Art Director

I had the entire art staff take chances.

—What sort of direction did you receive from Hayao Miyazaki with regard to art on this project?

**Yoshida:** This was still before he began storyboarding, but he told me that he wanted to move the animation by drawing a lot of frames. Even to move a ship, which would normally be achieved by creating one cel and sliding it, he wanted to draw it entirely by hand. That was the direction he wanted to take with this film. Rather than placing the sea or a ship on top of a background with a predetermined angle and perspective, he wanted to create settings that could be moved freely. So rather than beginning by determining the storyboards or layouts, he started with sketching scenes that had warmth and a little playfulness. It wasn't about making the art more elaborate in the process of creating the key animation and backgrounds, but coming up with a final product while retaining the simplicity and warmth of the concept sketches. Rather than creating a realistic tableau as we have until now, since a large cel of waves, for example, would be laid on top, it was important to create a world of artistic backdrops that could accommodate the spirit of the drawings.

—So the art this time isn't rendered as realistically as in previous Ghibli works?

**Yoshida:** The initial challenge wasn't about creating elaborate backgrounds but to think about designing a tableau that would match a scene in which something out of the ordinary—Miyazaki called it magic—happens.

—What concept art did you begin drawing first?

**Yoshida:** The sea was the first thing. I experimented with the sea and waves. Typically, we paint the sea in gradations of blue and add highlights to the key animation, but we couldn't do that this time without considering what the animation would look like. Miyazaki also did a lot of sketches to figure out how the sea ought to look in order to match the style of the film. So, for a while I tried various things like placing cels of waves and ships that either Miyazaki or I drew on top of different backgrounds.

—Did you make a test film?

**Yoshida:** During this trial and error period, we did a test using concept art (pp.23–24) that included many of the focuses for this film. This image contains a couple key elements. The first is the waves. How do we render the water? The second is the wind. How does the grass look when it's blowing in the wind? Since we were trying to do everything that we would normally do with CG by hand this time, I wanted to see how much we could achieve with 2D animation.



### NOBORU YOSHIDA

Noboru Yoshida was born in 1964 in Shimane Prefecture. After graduating from college, he began his career as a background artist, joining Design Office Mechaman. He later became a freelance artist and took part in the production of Studio Ghibli's *Princess Mononoke* (1997). He worked on *My Neighbors the Yamadas* (1999) and *Spirited Away* (2001) as assistant art director, the Ghibli Art Museum short *Koro's Big Day Out* (2001) and *Ghiblies: Episode 2* (2002) as art director, and shared art directing duties with Yoji Takeshige on *Howl's Moving Castle* (2004).



—Then you decided not to use CG from the start?

**Yoshida:** We did test some digitally processed images, which is different from CG. But we decided they weren't necessary as the tests went on. With a shot of Sosuke running, for example, we would draw a background to show the effect of the wind blowing. As long as the background worked to complement the lines added in key animation, we achieved the overall effect we were after.

—The buildings in the storm scene truly seem to be getting blown by the wind.

**Yoshida:** The lines of the building are pretty distorted. The perspective isn't very severe in this scene, and we added some digital effects to the movement of the trees here.

—Miyazaki's later sketches were drawn with pastels. Your concept art was drawn to emulate that style.

**Yoshida:** I started off doing that because you never know what you have until you try it. But once you do, there's no turning back during production, so I just ran with it.

—Is this the first time working in this way?

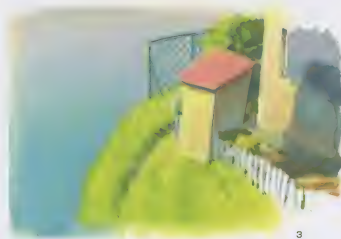
**Yoshida:** I had worked with similar materials on the House Foods commercial, *Koro's Big Day Out*, and *Ghiblies: Episode 2*, so I drew from that experience this time. Even if the perspective could be rendered warmly in a particular scene, it has to complement the character that is laid on top, so I had to determine which scenes I needed to hold back on and which I could paint more freely. When it comes to paint, how much is too much varies vastly with the individual. While one person might go all out, another person might see as they go. It's different with every person and with every shot.

—So as an art director, you weren't giving your staff precise instructions.

**Yoshida:** I was not able to tell staffers how much of a particular paint material to use, or to explain what happens when you color with crayon on top of poster paint and color with poster paint on top of that. Everyone was ad-libbing. As a result, the cautious members of the staff carefully planned out their drawings as they worked, while the daring ones just went for it without knowing what they'd end up with.

—So their personalities come through.

**Yoshida:** It was interesting to see their personalities come through. But I thought everything would fall into place even if the staff played around and tried different things, so long as we kept to the layout and color palette. So I had the staff take chances with that in mind.



1/Concept art of Sosuke's house (perspective sketch) by Noboru Yoshida.  
2-4 /Concept art, drawn by Yoshida from Miyazaki's sketches and storyboards. The concept art in 3 was used in film tests to gauge the light quality rendered in the sunset.

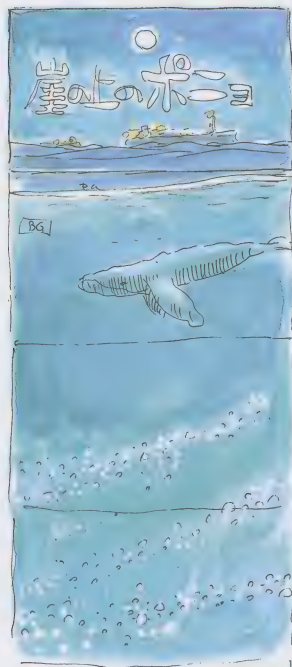




# MAKING THE SCENES-1

This chapter features the raw materials (concept sketches, concept art, background art, character sketches, and character designs) and stills created for the 4th film. The story begins with the little fish Ponyo, being sent off by her little sisters and leaving home.





月夜の海

タイタニック沈没のシーン

海底のミナミ

P.D

水中

巨大なミナミ

浮いた船の残骸

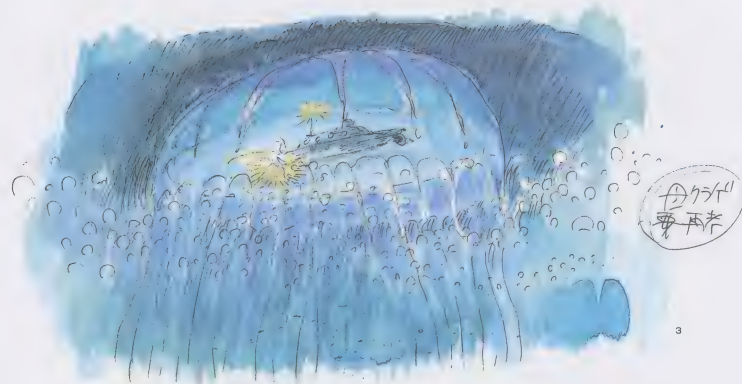
沈んだ船の残骸

タイタニック

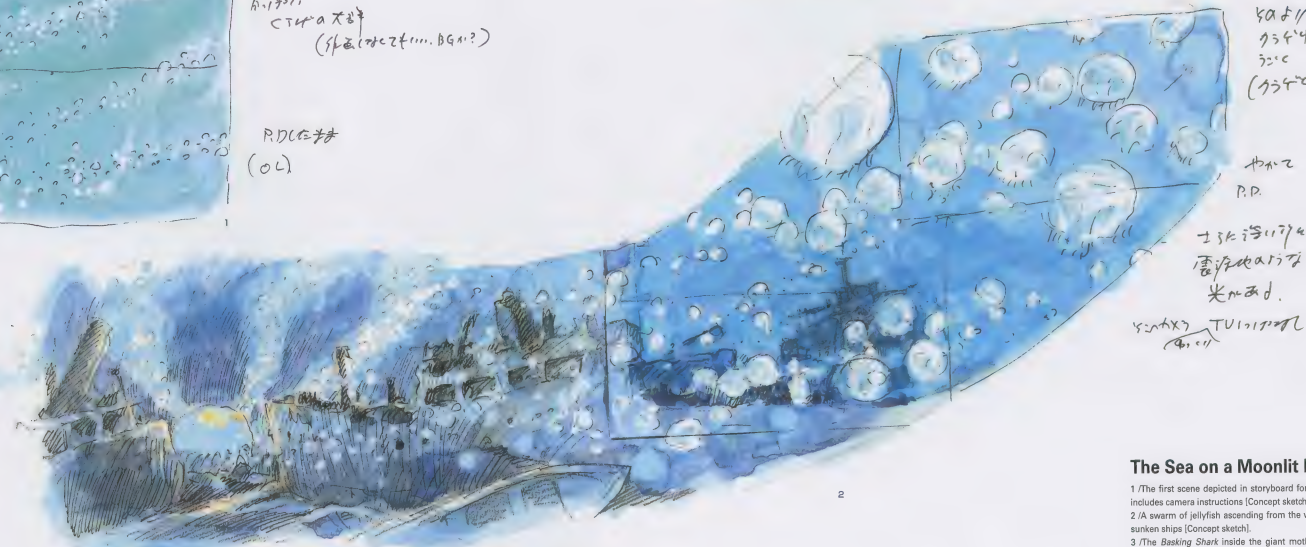
(沈没した船の残骸... BGM?)

R.D. (P.D.)

(O.L.)



3



タイタニック  
沈没のシーン  
(タイタニックの沈没)

タイタニック  
P.D.

タイタニックの沈没  
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タイタニックの沈没

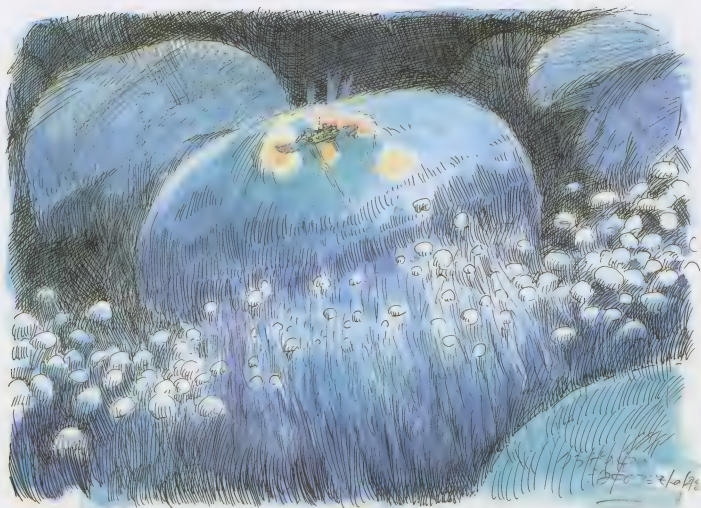
タイタニックの沈没  
タイタニックの沈没

## The Sea on a Moonlit Night

1/The first scene depicted in storyboard format, which includes camera instructions (Concept sketch).

2/A swarm of jellyfish ascending (Concept sketch).

3/The Basking Shark inside the giant mother jellyfish (Concept sketch).



4



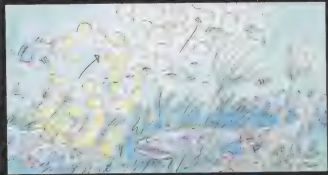
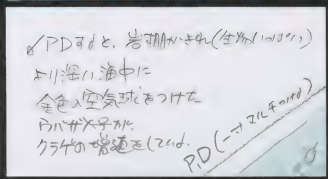
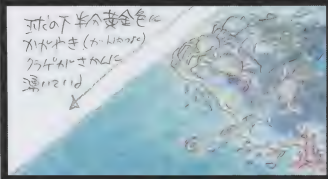


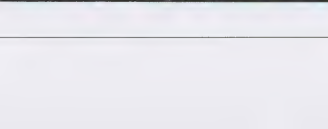
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4-6 /The *Basking Shark* and the swarm of jellyfish under the sea. This is a scene at the beginning in which Fujimoto, Ponyo's father, stands on the bow, creating jellyfish. It's apparent here that the giant mother jellyfish has changed into an air bubble [Concept sketches].

7 /Part of the opening from a storyboard Miyazaki drew himself. Miyazaki painted many of the shots with watercolors to convey the color scheme to the staff.

8, 9 /Fujimoto pouring the water of life from the *Basking Shark*. Also drawn: the inside of the giant jellyfish, a size comparison of the *Basking Shark* to the surrounding minions, the bottle for the water of life [Concept sketches].



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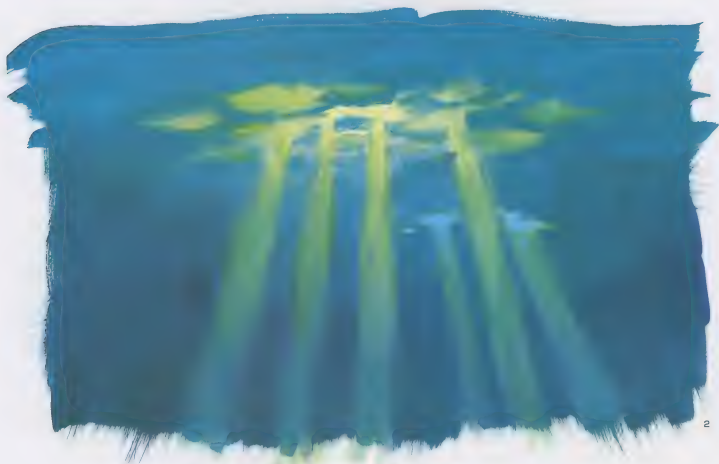
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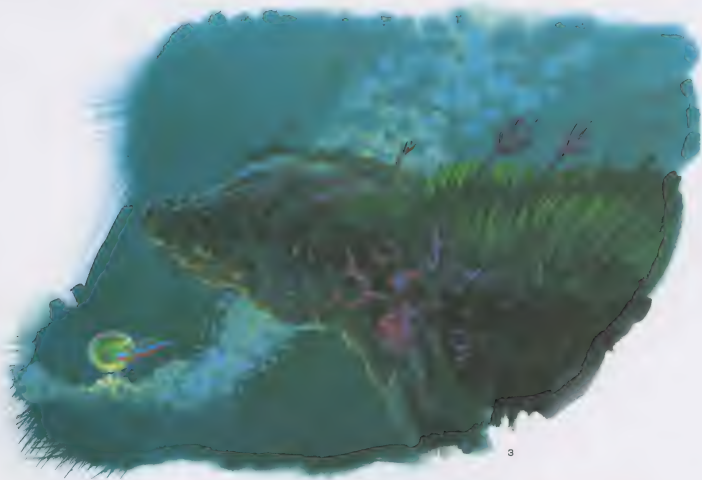
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- 1 /The first shot of the sea and full moon [Concept art].
- 2 /Shafts of moonlight penetrating the water [Concept art].
- 3 /The *Basking Shark* and swarm of jellyfish beyond the rock covered with marine plants [Concept art].
- 4 /The *Basking Shark* and jellyfish [Concept art].

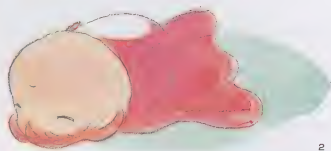




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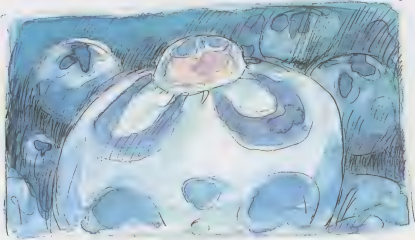
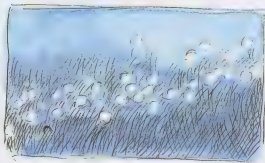
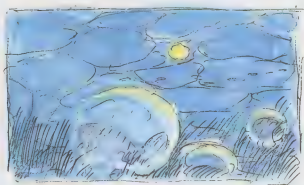
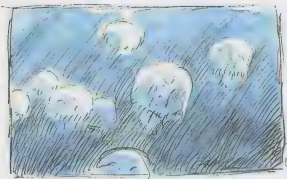
## Ponyo

Daughter of Fujimoto, a sorcerer and former human, and the sea goddess Gran Mamare. Innocent and inquisitive. Leaving home to escape her restrictive father, she meets the human boy Sosuke. She transforms from her goldfish-like appearance into a half-fish, half-human form, and finally into a human girl.

1, 2 /Ponyo, a little fish resembling a goldfish [Concept sketches].  
3 /Her magical powers awakened, Ponyo grows arms and legs, becoming half-fish, half-human [Concept sketch].  
4 /Escaping from her father, Ponyo ascends to the surface riding atop a jellyfish [Concept sketch].



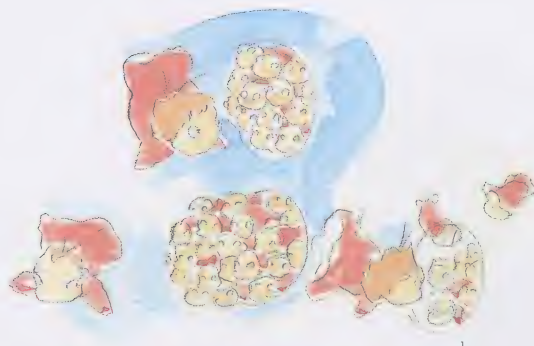
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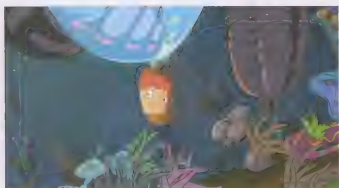
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4

## Ponyo Leaves Home

- 1 /Ponyo departing, with her little sisters seeing her off. This scene is flipped in the film (Concept sketch).
- 2 /Ponyo on top of a jellyfish catching a small jellyfish (Concept sketch).
- 3 /She wears the jellyfish like a cloak (Concept sketch).
- 4 /She makes a futon out of the jellyfish and falls asleep (Concept sketch).



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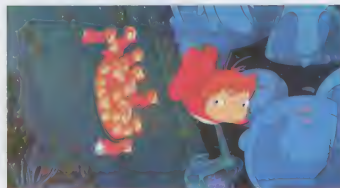
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1-10 /Ponyo emerges from the ship's hull, which is caked with trilobites and sea hares. Eluding Fujimoto's eye, she bids her younger sisters farewell and leaves.

11-15 /Moved by the sight of the moon, Ponyo falls asleep inside a jellyfish.

The jellyfish scene at the beginning with all the underwater creatures is, in a way, the scene that encapsulates the entire film. Atsuko Tanaka did all of the drawing here, and as there is a lot of information being conveyed on screen this sequence took a lot of time. And since the scene that follows—in which Ponyo appears out of the *Basking Shark*—is the first time she appears on screen, I paid attention to establishing a proper presence for Ponyo without losing the nuance depicted in the storyboards. Because Ponyo is drawn with simple lines, upon first glance it might appear difficult to make her expressive, but on the contrary it's quite easy from an illustrator's standpoint. Even if the shape is a little off or different, as long as Ponyo's innocent, unrestrained character and her cuteness come through, the rest is fairly adaptable. That's the kind of character she is.

—Supervising Animator: Katsuya Kondo



1

## Fujimoto

A sorcerer and overprotective father who adores Ponyo. Formerly human, Fujimoto refines vast quantities of the water of life and creates jellyfish and other water creatures to heal the earth of contamination by humans, in order to restore it to its original fertile state.

- 1 /Fujimoto, Ponyo, and her little sisters (Concept sketch).
- 2 /Fujimoto creating jellyfish with the water of life.
- 3 /He emits a signal, touched by the sight of a passing majestic giant squid.
- 4, 5 /Fujimoto, drawn by Katsuya Kondo from Hayao Miyazaki's concept sketches (Rough character sketches).
- 6 /Fujimoto turns around, sensing the presence of Ponyo and her little sisters. He does not see Ponyo leaving home, as a Japanese bullhead shark gets in the way.

The character of Fujimoto is, to put it simply, "a restless sort" [laughs]. Although basically a handsome man, he looks a little eccentric. I drew him in a slender silhouette to elicit the understanding that he's slightly different from ordinary humans. Takeshi Inamura, who was responsible for the scene in which the minions commanded by Fujimoto first appear, rendered them very faithfully from the storyboards. Miyazaki liked them so much that Inamura became the resident expert amongst the other animators; they all referred to his key animation in order to draw the minions.

—Supervising Animator: Katsuya Kondo



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フジモト

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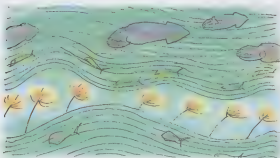
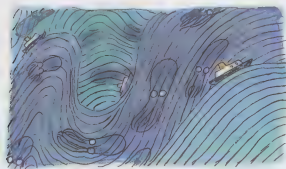
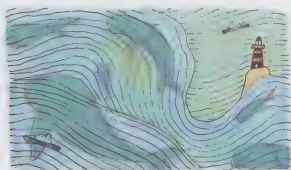
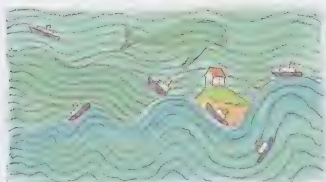
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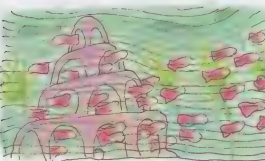
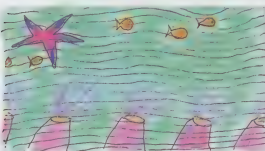
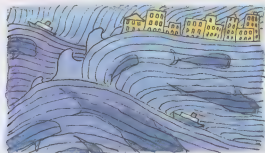
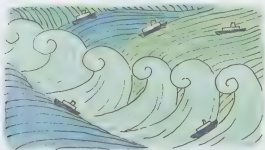
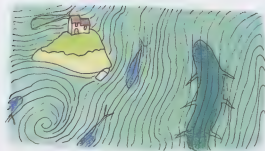
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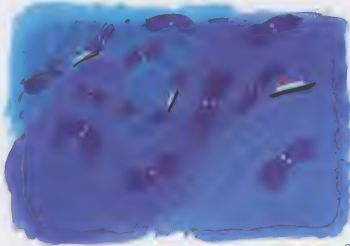


## The Opening Title

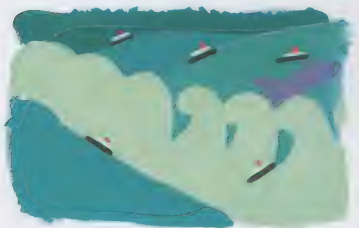
- 1 /Concept sketches, drawn by Hayao Miyazaki, of the opening title.
- 2, 3 /Noboru Yoshida's concept art of the opening title.
- 4 /The opening stills from the film (uncredited).

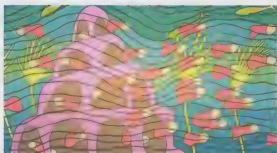
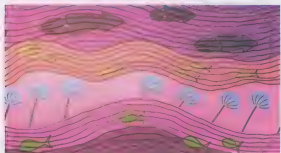
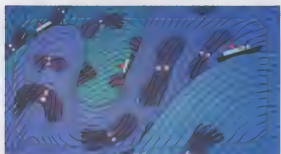
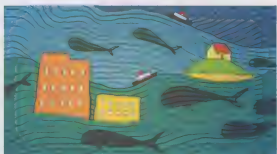
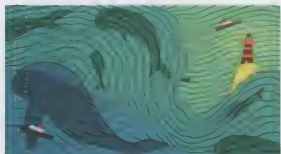
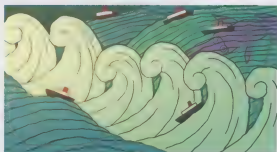
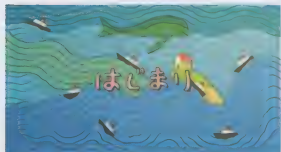
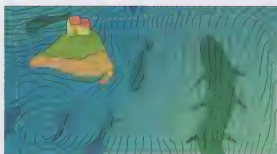


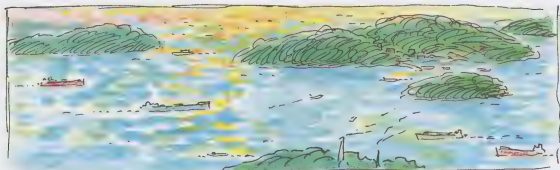
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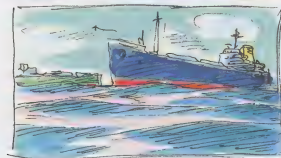
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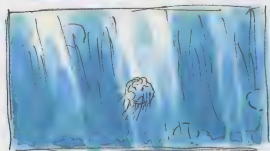
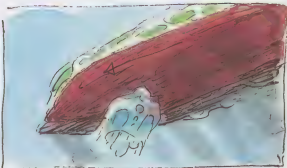


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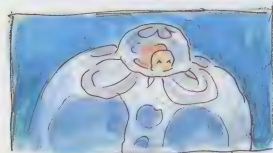
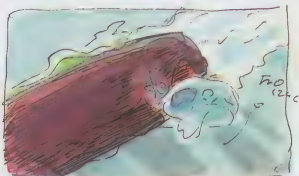


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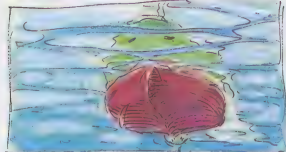


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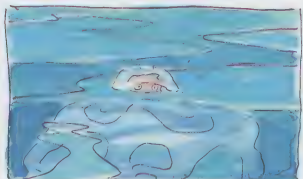
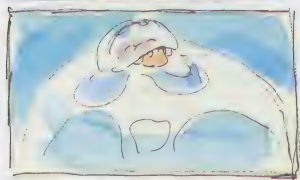
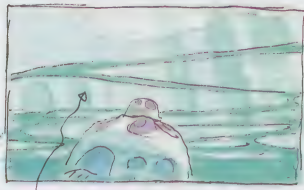


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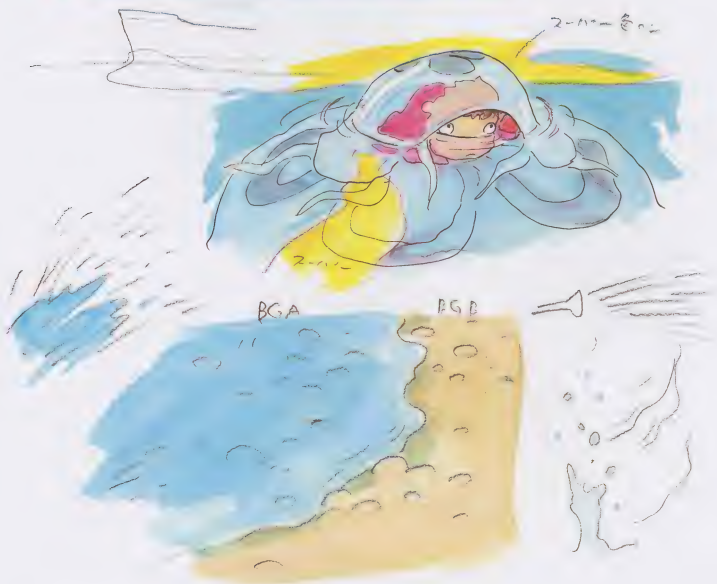


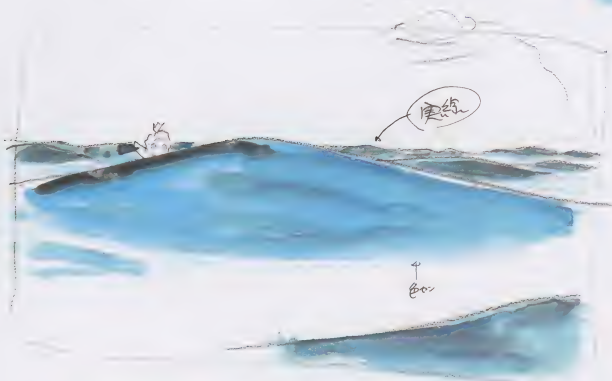
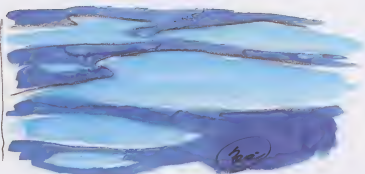




1/The scene, following the opening sequence, in which Ponyo comes to the human world. Drawn in storyboard format, including instructions for sound effects and camera directions [Concept sketches].  
 2/The scene in which Ponyo spots Sosuke, also drawn in storyboard format [Concept sketches].

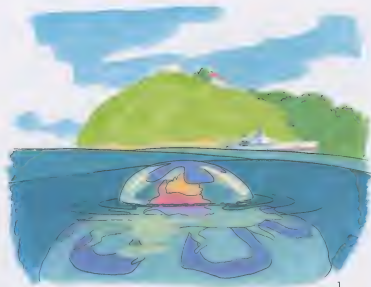






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1, 2 / Sketches of Ponyo, a passing boat, and waves. The policy of using solid lines and color lines separately is demonstrated here [Concept sketches].



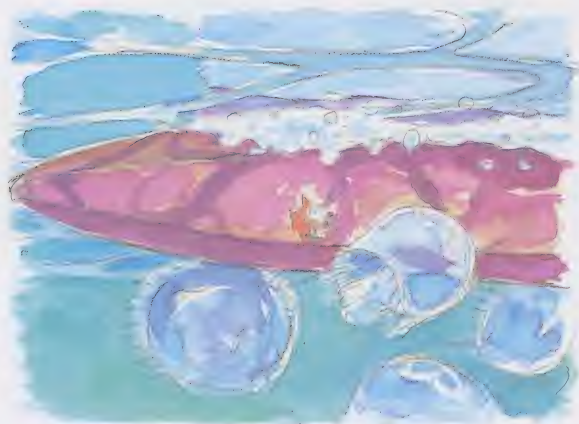
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1-3 / Ponyo looks at Sosuke until running into a fishing boat [Concept sketches].

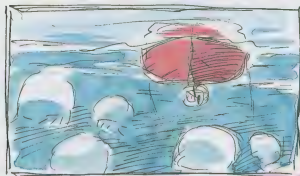
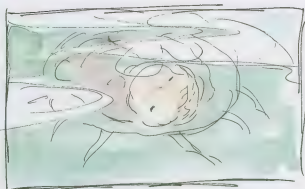
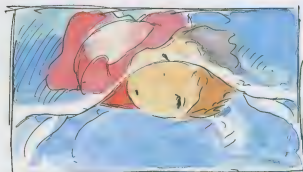
4 / She awakens near the sea's surface and gets caught in the trawl net of a passing fishing boat [Concept sketches].



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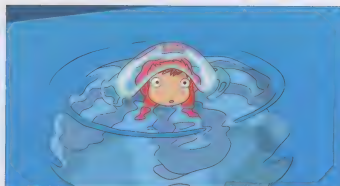




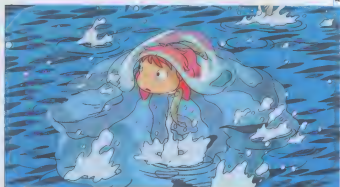


## To the Human World

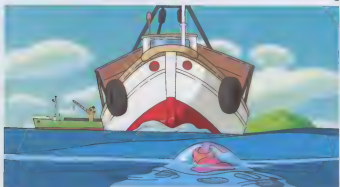
1 /The small fishing boat and trawl net seen from Ponyo's point of view. The sea floor is littered with garbage, which was dumped by humans. The net sweeps up the garbage along with the fish from the sea floor [Concept sketch].  
2-10 /Swallowed up by the net along with the garbage, Ponyo gets stuck in a jelly jar and cannot get out.



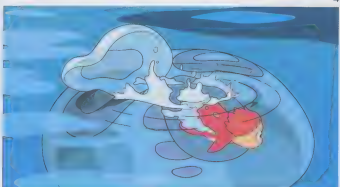
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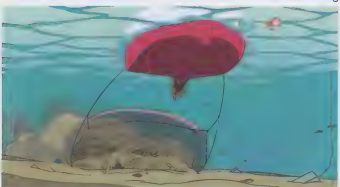
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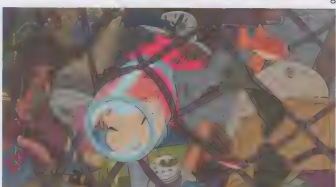
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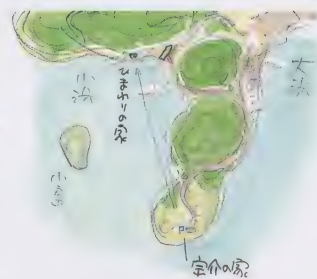


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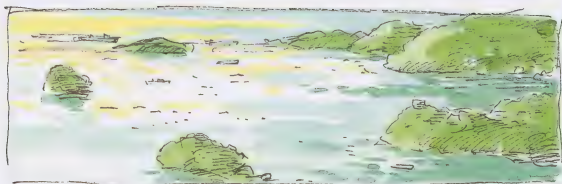
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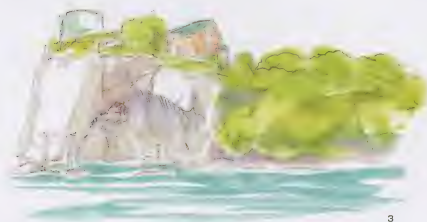
1/The port town and its environs, where the story is set [Concept sketch].

2/Bird's-eye view of the area surrounding Sosuke's house. The structure resembling a fish eye is a water tank [Concept sketch].





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## The House on the Cliff

1-4 / Perspective sketches of Sosuke's house. Originally, there was a small shrine on the rocky outcropping. Suggestions regarding the height of the cliff and the position of the water tank (white structure) to the house were being considered [Concept sketches].



1 / A view of the bay bathed in the morning light [Concept art].

2 / Perspective art of Sosuke's house as seen from the sea [Concept art].

The setting of the port town was based on a small town along the Seto Inland Sea, which we actually visited as research. There was the bay, docks, and the town sloping up into the mountains. I drew sketches while trying to recall the color of the sea close to where I was born and how the waves looked there. But the way we rendered the color of the not-so-blue sea, and the way the waves surge like huge shadows, were the results of our research trip.

Since the world of *Ponyo* has an overall soft, storybook quality, the characters lack shading. We elected not to use very sharp colors. We also drew simple, round clouds rather than realistic-looking ones.

The roof of Sosuke's house was originally black. Although many roofs actually are black, it lacked visual impact. So I tried red, and Miyazaki said, "That looks better." He's always liked red triangular roofs and also used them in *My Neighbor Totoro*. A house on a cliff with an ocean view. While Sosuke's house may be an inconvenient place to live [laughs], in a way, it may be an ideal landscape for Miyazaki.

—Art Director: Noboru Yoshida







1 /Ponyo remains stuck in the jar as she washes ashore [Concept sketch].

2 /Sosuke finds Ponyo [Concept sketch].

3 /Sosuke breaks the jar to rescue Ponyo and takes her home. The moment Ponyo licks the blood from Sosuke's wounded finger, her magical powers are awakened [Concept sketch].





宗介



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## Sosuke

The first human boy Ponyo meets; he is around her age. Lisa and Koichi's only son is a kindhearted preschooler.

1-4 /Sosuke, drawn by Katsuya Kondo from Hayao Miyazaki's rough sketches. Sosuke is depicted with various hairstyles [Rough character sketches].



1

## The Encounter with Ponyo

1-6 /Sosuke, who goes to the shore to play with his toy steamboat in the moments before going to school. There, he finds a goldfish-like creature trapped inside a glass jar and rescues it, cutting his finger. This is Sosuke's fateful encounter with Ponyo.



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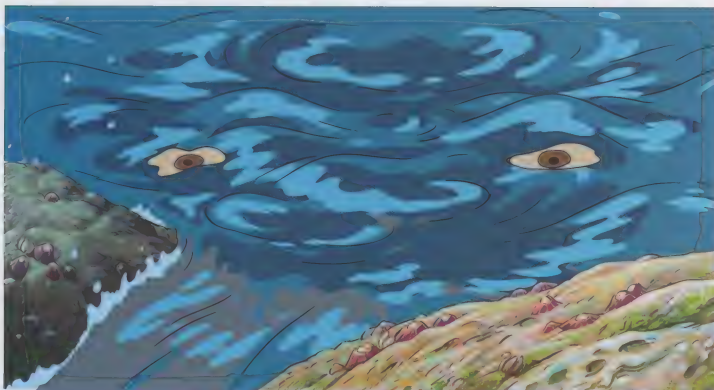


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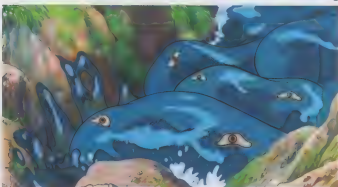
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## Minions

Aquatic creatures loyal to Fujimoto. They are made of water and take on the form of sea monsters when brought to life by Fujimoto's magic.

7-12 / Fujimoto dispatches the minions to retrieve Ponyo, but Sosuke takes Ponyo without noticing the monsters, who appear to him as waves.



## Sosuke's House

- 1/The path Sosuke took to take Ponyo back to the house [Concept sketch].
- 2/Sosuke behind the house on top of a hill, which overlooks the town [Concept sketch].
- 3/The front view of Sosuke's house. The floor plan of the house is also drawn next to it [Concept sketch].



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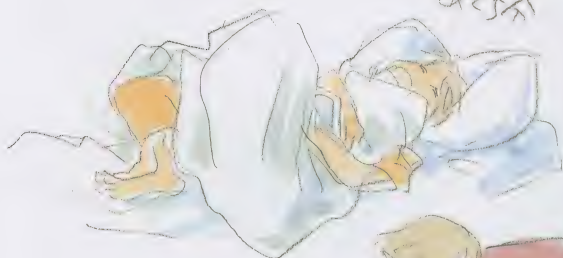


- 1 /The exterior of Sosuke's house with the sea in the background [Concept art].  
 2 /A bird's-eye view of the bay. Sosuke's house is on top of a hill on a promontory on the left [Concept art].  
 3 /The wash area behind Sosuke's house [Concept art].  
 4 /The yard of Sosuke's house facing the sea [Concept art].

リサ (原案の姉) 25才



アリス



時々 淋しいは  
お母さん.

オハヨウございます!



## Lisa

Sosuke's mother. An energetic housewife who also works at a daycare service center for the elderly. In one storyboard, Miyazaki wrote, "She is a heroine out of a world with swords and magic!"  
1/Sketches of Lisa by Hayao Miyazaki [Concept sketch].  
2, 3/Lisa, drawn by Katsuya Kondo from Miyazaki's rough sketches [Rough character sketches].



## The Lisa-Mobile

1 /Sketches of Lisa's beloved car by Katsuya Kondo. A somewhat truncated compact car. The back seat is always cluttered with bags [Rough character sketches].

2-4 /Lisa's daily routine is to commute to the daycare service center and drop Sosuke off at the preschool next door.







水魚を放つ

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## Fujimoto Comes Ashore

1, 2 / Fujimoto comes ashore in search of Ponyo. He sprays deep-sea water to stay hydrated but is scolded by Lisa, who thinks he is spraying weed killer. [Concept sketches]

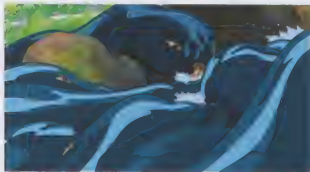
## MICHIYO YASUDA

Michiyo Yasuda was born in Tokyo. She began her career as one of the first employees at Toei Doga (now Toei Animation) in 1958. She became acquainted with both Takahata and Miyazaki through her union activities and took part as clean-up animator on *Little Norse Prince*. *Future Boy Conan* (1978) was the first film for which she was responsible for the entire color design. Since Studio Ghibli's founding she supported various directors as chief color designer. She has been responsible for the color design on almost all of Ghibli's films from *Nausicaä of the Valley of the Wind* (1984), *Spirited Away* (2001), and *Tales from Earthsea* (2006), to *Ponyo* (2008).



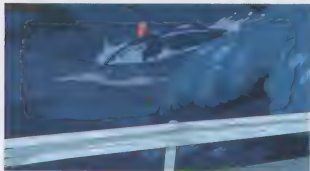
### COMPLEMENTARY COLORS

The backgrounds were mainly green and blue. Sosuke's shirt was yellow. Ponyo was red and the pail green. I had a difficult time assigning color values because Ponyo was surrounded by many complementary colors. I kept Ponyo red and opted not use too many gentle colors. Even so, the color wasn't pure red or exactly to the point of being very sharp, but it wasn't all that pale either. I stopped short of making Ponyo as intense as the backgrounds and was careful not to assign an equally saturated color to background images. Sosuke was always surrounded by a variety of colors even underwater, but I enjoyed the challenge of working with complementary colors.



### MINIONS

When I saw the concept sketch of Ponyo standing on top of the minions and the sketch of the minions pouring down from the sky, I had initially planned to make the creatures more ink-colored or gray. But then the water would lack color, so after some trial and error, the minions became the color they are now. The sea creatures were rendered to look like both fish and blue waves. Since the scene shots were completed in random order, I was always thinking about the overall balance as I assigned colors values for each shot.



### PONYO'S STORM

The storm that Ponyo causes comes from her desire to see Sosuke. While the background has turned only a little dark due to the storm, the sea looks even darker because it is also affected by the presence of the minions. For this reason, I considered how the spray of the waves might be better kept dark, as opposed to making them white, and then I came up with various reasons for why the spray would be dark. Working on *Ponyo*, I often felt like I was coming up with my own rationalizations for certain color choices.

## INTERVIEW

## MICHIYO YASUDA

Chief Color Designer

**I attempted to skate a fine line between two conflicting color intensities.**

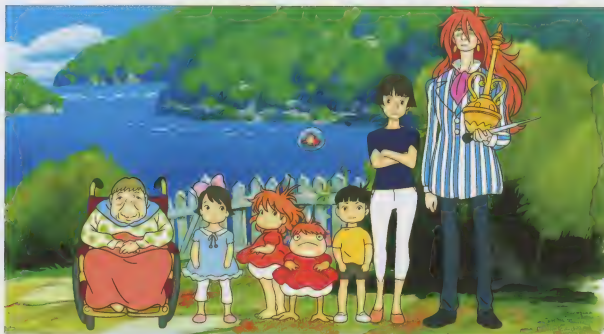
I believe I heard about *Ponyo* from Miyazaki rather early on. He shared with me fragments of what he was envisioning a little at a time, explaining that it was a "story about a little goldfish based on 'The Little Mermaid.'" He told me he wanted to move the animation by hand-drawn frames rather than by digitally created 3D animation. He also wanted to know what would happen if we focused on the sea, which has always existed below our line of sight, and pulled it right up to our eye level. He wanted to render the sea as a living and breathing entity. This was the image he wanted to attempt to capture with *Ponyo*.

After some time had passed, he showed me the concept sketches of Ponyo for the first time. I was surprised. Although the sketches were of Ponyo not yet human, it wasn't about the design or the color—the character itself was appealing even as a goldfish. That was my first impression of Ponyo.

Miyazaki and I never talked about the color design in very specific terms. He mentioned wanting to outline the sea with solid black lines instead of with color lines—we did discuss that. But Miyazaki already had a set color scheme such as yellow for Sosuke's clothes and red for Ponyo, as she's a goldfish.

It was also extremely helpful that his storyboards were colored this time. I was able to see how he wanted the water surface to look dark here and even darker there by referring to the storyboards, even in cases where the colors ended up being changed. Although I encounter the same concerns about color design on every film, the clues are always in the storyboards. But as I had planned to go with a daring color design on *Ponyo* from the beginning, it was very helpful to have colored storyboards conveying Miyazaki's intentions as a reference.

The color saturation of the art was unusually high this time. The colors were intense rather than pale. So, I had to design a color scheme while thinking about color saturation in the same way. Colors tend to look dirty if I tone them down too much, and if I raise the color intensity to that of the background art the colors tend to look gaudy on a cel frame. I tried to skate that fine line. A reflection in the water, or anything else for that matter, looks different when one changes the color saturation. Although I had initially believed that I could do the job by relying on prior



A sample image, created as a reference for colors assigned to the main characters.

knowledge and methods, I later realized, “It’s different with Ponyo.” Miyazaki also said, “Ponyo is different, after all” on numerous occasions.

The biggest challenge was the treatment of the water. The most obvious departure this time was that I hardly used any of the same colors that I used in previous films. Also, just because scenes took place underwater didn’t mean that I needed only to add a few blue tints. My understanding of colors, which worked in the past, wasn’t enough. If I were to tint Ponyo with a blue hue because she is underwater, for example, she would no longer be Ponyo. Which was why, when Ponyo is in the pail, the parts of her body in the water are almost the same color as the parts emerging from the surface of the water.

Since I had to add some color to render images reflected on the water’s surface, I added those colors with a subtler touch than usual. Plus, the color intensity and hues were different with every shot, from the look of the water spray to the underwater shots—everything. The water was made to look abstract at times and extremely realistic at others.

I was reminded how amazing Miyazaki is in that he always has a clear point of view. For example, in a shot where parts of Ponyo’s and Sosuke’s bodies are submerged in the water, I used a lower color intensity for the parts that were in the water. But when their bodies are submerged entirely in the next shot, Miyazaki asked me to use a gentle palette, instead of underwater colors, so the two characters would look cheerful and adorable. That’s why I think the audience is affected by the beauty of Miyazaki’s films.

I’ve cultivated many skills during my time working with Miyazaki. I now have a foundation from which I can determine what I would normally do and how I might handle an unusual situation. On *Ponyo*, many times, I felt like I was

able to reconfirm which techniques and methods worked for a given situation. For example, once the colors for the dark part of the storm looked right, then both the color of the sea and the subsequent shots naturally followed suit. I was able to employ this method for detailed work as well.

I was allowed to do a wide variety of things on *Ponyo*. I was able to try new techniques that I might not have been able to do elsewhere. I had a wonderful experience.



#### THE COLOR OF CROWD SCENES

In cases where people appear deep in the frame, I typically do not use too many colors to differentiate one person from the next, even if there were a mob of people. It was acceptable to merely convey that there were a lot of people onboard the boats without using too many colors. But in the case of Ponyo, I didn’t get the sense that there were many people aboard until I colored in the people in the background too. That aspect of using color to convey numbers was different from my previous work. I worked on the crowd scenes with Miyazaki’s help.



## Ponyo Eats Ham

1 /Sosuke taking Ponyo to preschool in a pail [Concept sketch].  
 2 /A wary Ponyo. Sosuke gently tells her, "Don't worry, I'll take good care of you." The cut on his finger is completely healed.

3 /Lisa peers in and says, "She sure is pretty."  
 4-9 /When Sosuke shares his sandwich with Ponyo, she devours the ham with a ferocity that would put a piranha to shame.

10 /"Her name is Ponyo. She likes to eat ham...She might do magic. That's the secret."





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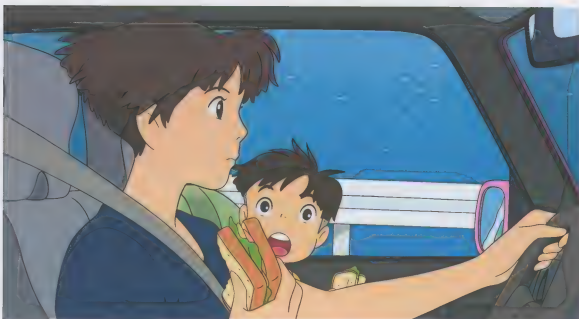
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## To Town

1 /Lisa's car heading up the pass toward the Sunflower House [Concept sketch].

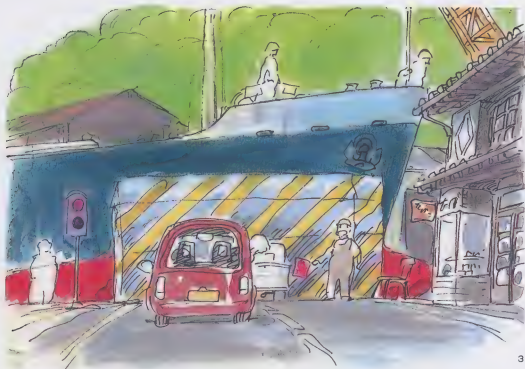
2 /Bird's-eye view of the town seen from the port side [Concept sketch].

3 /Lisa's car waiting for a domestic cargo ship to go into dry dock. Since the road passes through the docks, an attendant oversees traffic [Concept sketch].

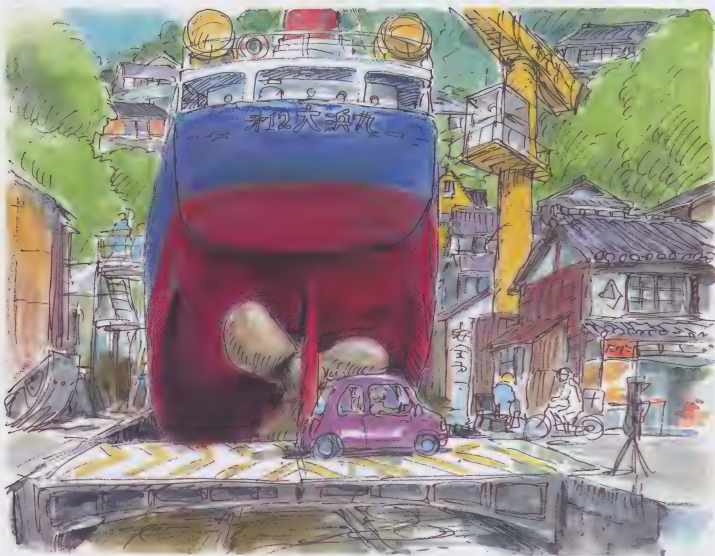
4 /Lisa's car crossing the drawbridge after the cargo ship goes into dry dock. The drawbridge was changed to a steel structure in the film [Concept sketch].



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## The Sunflower House

- 1/Bird's-eye view of the Sunflower House, a daycare service center for the elderly, and the Sunflower Preschool, which Sosuke attends [Concept sketch].
- 2/Perspective art of the Sunflower House and Sunflower Preschool, located along the embankment.
- 3/Exterior view of the Sunflower House [Concept art].
- 4/Exterior view of the preschool [Concept art].

Miyazaki wanted the Sunflower House to look colorful. Even though it is a center for the elderly, I used bright colors, so it wouldn't look too much like a hospital. The area is blooming with flowers. The image is that of a summer paradise where it's warm regardless of the season and elderly women can bask in the sun. So I used red for the roof as I did with Sosuke's house, and later Miyazaki told me, "Your artwork is always so colorful!" [laughs].

—Art Director: Noboru Yoshida





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## The Staff at the Sunflower House

1 /Souseke arriving at the Sunflower House. He is so absorbed with carrying Ponyo in the pail that he forgets to say hello to Yoshie and Toki.

2 /Souseke arriving at preschool.

3 /The people working at the Sunflower House. Saito also drives the courtesy minibus, also called the Sunflower [Rough character sketches].

The character designs for minor characters such as the staff and the elderly ladies at the Sunflower House and Kumiko were based on Miyazaki's concept sketches and rough sketches. Since Miyazaki seemed to be going for a kind of modern look, I integrated that thinking into the characters and fashions. Although Kumiko might wear a frilly dress and a big ribbon like out of a '60s girls' magazine, for example, she might also wear some leggings underneath because she is a modern girl. I added my own details while preserving the outline Miyazaki had envisioned. I also used characters drawn by key animators, such as the preschool teacher drawn by Ai Kagawa, making only a few modifications of my own.

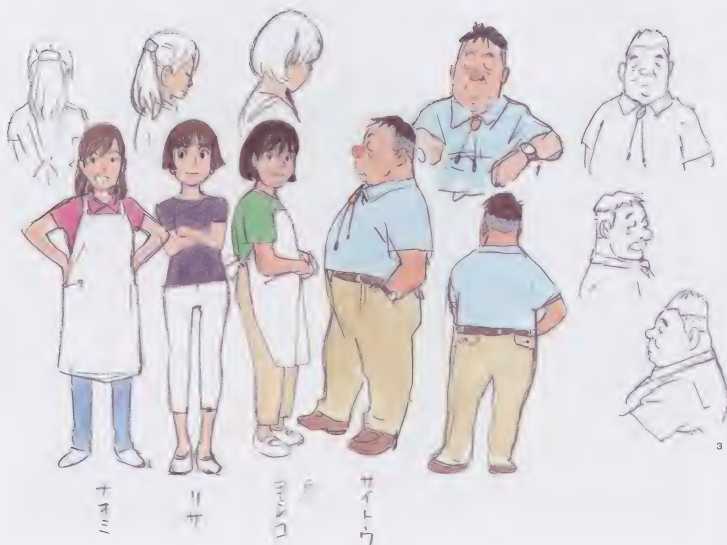
—Supervising Animator: Katsuya Kondo



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## Kumiko

- 1 /Sosuke's friend. A precocious girl who is learning ballet [Rough character sketch].
- 2 /Kumiko showing off her new dress to Sosuke.
- 3, 4 /She finds Ponyo hidden in the azalea bushes. She insults Ponyo, and Ponyo squirts her with water.
- 5 /Sosuke is brusque with Karen, who wants to play with him.



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1 / Sosuke, who can't help but be preoccupied with Ponyo inside the pail.

2, 3 / Ponyo squirting Sosuke with water. Unlike with Kumiho, she does so as an expression of affection.

4 / The yard at the Sunflower House. The yard is planted with lots of flowers such as gladiolus and rose moss [Concept art].



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## The Elderly Ladies

1/The elderly women at the daycare service center. They are accustomed to seeing Sosuke (Concept sketch).

2/A height comparison of the elderly ladies, who recover their health in a later scene [Character design].

3/Toki, who looks at Ponyo and makes a fuss, saying that she has "a real face." Legend has it that a tsunami follows when a human-faced fish washes ashore.



Usually I use poster paint to create the backgrounds; then I color the base in a pale color, adding subtle hues and shading on top of it. This time, with *Ponyo*, I added things like tints or detailed expressions with colored pencil on top of what I drew with poster paint. The problem was you could always keep drawing details if you wanted to, so it was difficult to decide when to stop.

The art staff and I all basically drew freehand, almost never using a ruler. Even with one line, it might start out thick and finish up thin in the end. By employing that kind of touch with the brush, we attempted to draw expressive lines rather than monotonously uniform lines. We actually didn't use black colored pencil either. What look like black outlines upon first glance are actually dark brown or brown-grey lines, which are either thicker or thinner depending on the touches we put on the brushes. In thinking about how the background would match the characters, the chief color designer, Michiyo Yasuda, also made very subtle color palette assignments with every shot, which contributed to a softer impression overall.

—Art Director: Noboru Yoshida







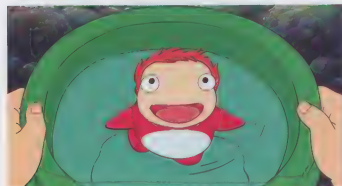
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## "So-su-ke"

1 /The rocky area under the embankment where Sosuke brings Ponyo. Garbage has washed up here as well [Background].

2 /The embankment to which Lisa comes looking for Sosuke and the rocky area below—apparently Sosuke's secret hideaway [Background].

3-10 /Ponyo, speaking a human language for the first time, pronounces Sosuke's name. A touched Sosuke says his name, and they share their fondness for each other.



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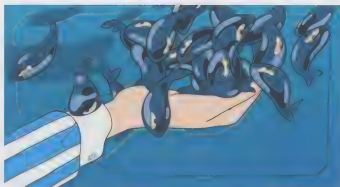
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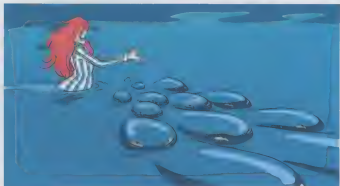
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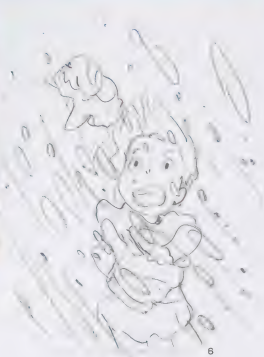
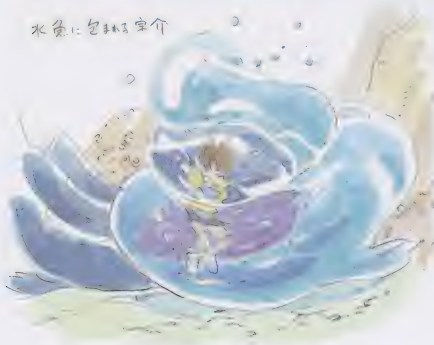


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1-5 /Fujimoto, who comes chasing after Lisa's car. When he scoops the seawater in his hand, it transforms into little minions. They make a beeline for Sosuke and Ponyo.

6 /A scene drawn by Katsuya Kondo in which Sosuke and Ponyo are engulfed by the minions and become separated [Concept sketches].

水魚に包囲された宗介



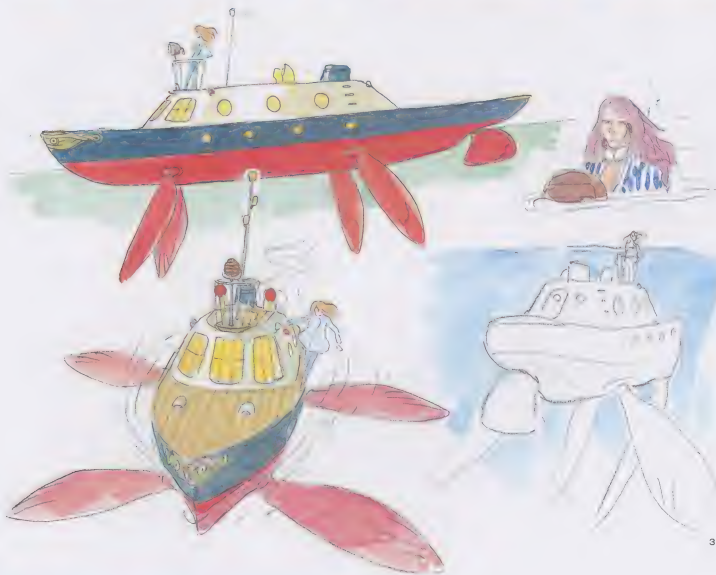
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## The Basking Shark

1 /Ponyo, who has been confined inside a water sphere by Fujimoto's magic.  
2 /Fujimoto, inside the cabin of the *Basking Shark*. The minions follow alongside him.

3 /Fujimoto's submarine, the *Basking Shark* [Concept sketches].

4 /The *Basking Shark*, transporting Ponyo back to the deep sea.



## MAKING THE SCENES-2

...along with the other 100,000 people who were expelled from the city.





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## After Shopping

1/The docks through which Lisa's car passes [Background].

2/The hill behind the docks, which leads back to Sosuke's house [Background].

3/The Sunflower House and Sunflower Preschool as seen from the sea. It's late afternoon with the sun beginning to set [Background].

4/Lisa and Sosuke heading home after shopping at the supermarket in the next town. Heartbroken after Ponyo is taken from him, Sosuke is still in shock even though Lisa has bought him an ice cream cone.

5/Lisa's car speeding back home. Happy that Koichi is coming home on this day, Lisa tries to console Sosuke, saying "She wasn't meant to live in a bucket. The ocean is home to her."



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## Before Dusk

- 1 / Sosuke's house on the promontory, as seen from a distance [Background].
- 2 / The side of the house. A gate leads to the path that goes down to the rocky shore [Background].
- 3 / The entrance. The stairs connect the entrance to the garage [Background].
- 4 / Sosuke's house bathed in the faint evening light [Background].



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むくれる リサ



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1 / A scene, drawn by Miyazaki, of Sosuke's morning before he finds Ponyo. This scene does not appear in the film [Concept sketches].  
2, 3 / Sosuke and Lisa, drawn by Katsuya Kondo [Concept sketches].





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## The Kitchen and Living Room

1 / Lisa's kitchen—still sparkling new [Background].

2 / A steaming pot of stew. A pot of water is boiling next to it in order to cook spinach for Koichi, who doesn't get enough vegetables.

3 / A small workplace in the corner of the living room. Koichi's desk is here [Background].

4 / The living room with a low sofa set and table [Background].

Although Lisa's kitchen looks simple, I consciously used brighter tones because it would give off a lonely impression if I went with a palette that was either too chic or too subdued. I used a lot of red here too, so Miyazaki called my work colorful [laughs]. I also distorted the inside of the kitchen a little by using curved lines. I thought the room would look too tidy if rendered with straight lines; the disparity between the character and background would be accentuated by distorting the lines.

—Art Director: Noboru Yoshida



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1 /Sosuke's house, now dark. Only the light in Sosuke's room upstairs is on, as Sosuke and Lisa wait to communicate with Koichi [Concept art].

2 /Same [Background].

3 /The entire house is lit up, as if to reflect Lisa's brightened mood after being consoled by Sosuke [Background].

## The Family

1 /Sosuke and Lisa, reading the signal from the passing *Koganei Maru* [Concept sketch].

2, 3 /Koichi sends a message via the signal device—"Dad says he loves you"—to which Lisa indignantly returns a message in response.

4 /A collection of expressions and poses for Koichi, Sosuke's father and captain of the *Koganei Maru* [Character design].

5 /Sosuke turning on the light next to Lisa, who sulks on the bed.

6 /Lisa, recovering her good mood after Sosuke consoles her, "Don't cry, Mom."

7 /"Don't you worry, Sosuke. You did your best. Ponyo will be fine."

For the message sent from the *Koganei Maru*, we accurately depicted the timing of how the message would be sent in Morse code. However, there is such a thing as rhythm, and since the way in which Lisa sends her message also conveys her anger, we did change the rhythm of her message a bit so that her emotions were easier to animate.

—Supervising Animator: Katsuya Kondo



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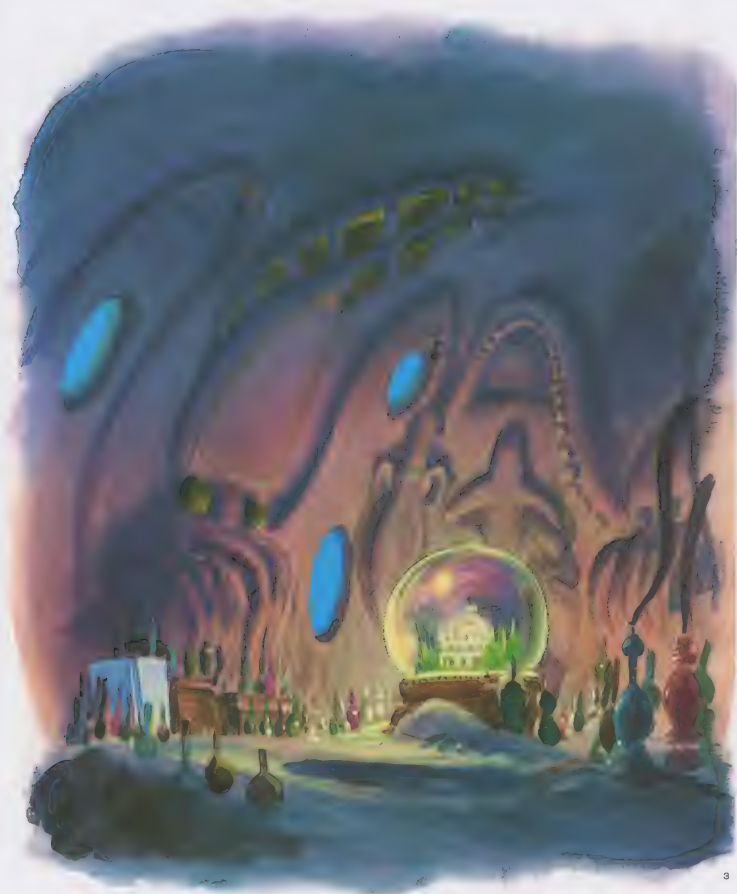




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## The Farm Under the Sea

P106-107 / Panoramic views of the underwater farm where Fujimoto has his laboratory [Concept sketches].

1 / Same [Concept art].

2 / The Coral Tower, the control tower of the dwelling [Concept art].

3 / The center of the tower, where the water of life is refined [Concept art].

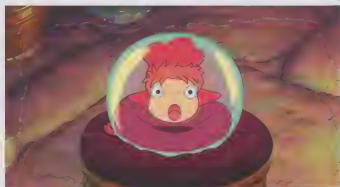




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## Ponyo's Big Transformation

1 /Ponyo, spitefully saying, "I want ham!" to Fujimoto, who tries to feed her something resembling a seaweed ball.

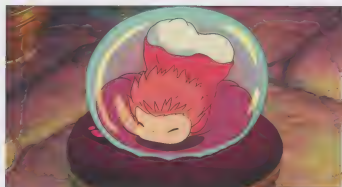
2, 3 /Resisting the given name "Brunhilde," she says defiantly, "It's Ponyo," and declares, "Ponyo loves Sosuke! I will be a human too."

4 /Ponyo's little sisters, looking on in awe as Ponyo holds her own against Fujimoto.

5-10 /Ponyo, transforming into a half-fish, half-human, as she shouts, "I don't want these flippers anymore!"

11 /"What? Oh, no! Don't tell me you've tasted human blood!" The astonished Fujimoto magically suppresses Ponyo's powers and puts her back to sleep.





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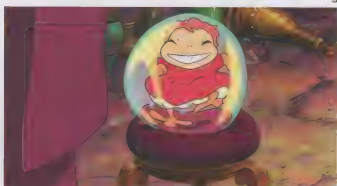
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## Inside the Laboratory

1 /A corner of Fujimoto's laboratory. The refrigerator is not shown here because it was part of a cel which was laid on top [Background].

2 /Fujimoto, putting bottles of the water of life into the refrigerator.

3 /Fujimoto takes a refined bottle downstairs.

4 /The entrance to the stairs leading down to the basement [Background].

5 /The staircase corridor leading down to the basement [Concept art].

According to Miyazaki's story, Fujimoto was apparently a pupil of Captain Nemo from *20,000 Leagues Under the Sea*. And so, he's lived for over a hundred years and diligently converted the Coral Tower into a laboratory by himself. The water spheres, in which Ponyo and her little sisters are confined, were of vital importance, along with the sea, in terms of how we rendered the water for this film. These spheres are not made of glass but water. Therefore, we drew backgrounds in soft colors and lines, while giving thought to how images might look inside the water sphere, how a water sphere might look from inside a water sphere, and how to delineate between the air and water. The camera supervisor, Atsushi Okui, also ended up adding some effects, such as making the surface of the sphere look curved or as though it's quivering.

— Art Director: Noboru Yoshida



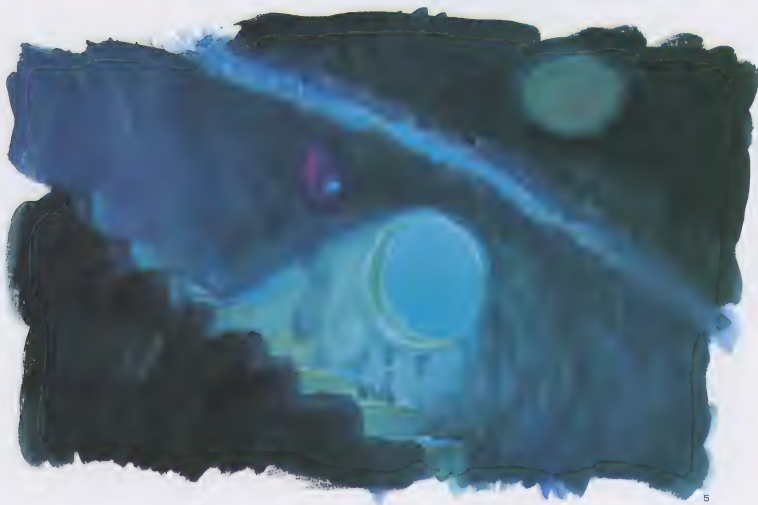
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## The Water of Life

1 /Fujimoto's room and laboratory. The door to the opening in the middle of the room is added later via cels, as it must be animated to open and close [Background].

2 /The entrance leading to the storage room of the water of life. Again, the door is added later with cels [Background].

3 /The inside of the storage room, housing a well [Background].

4, 5 /Fujimoto, pouring the water of life into the well. "When this well is full, the Age of the Ocean will begin again. An explosion of life to match the Cambrian Age. An end to the era of those abominable humans."





## Ponyo's Little Sisters

1 /The little sisters coming to Ponyo's aid (Concept sketches).

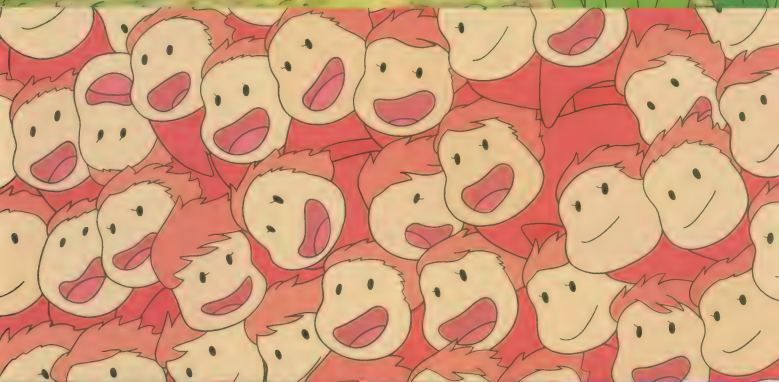
2 /Ponyo, restored with the help of her little sisters.

P.117 /Ponyo, freed thanks to her little sisters, who gnawed on the skin of the water sphere and broke through. They are surprised and excited at the sight of Ponyo with not only arms and legs but teeth.



The animation for scenes in which Ponyo's little sisters appear was divided up among the staff with each shot. Each team was composed of a lead animator and several assistant animators. Once the lead animator drew a layout with the overall movements determined, the assistants drew the sisters accordingly, and I made any necessary modifications in the end—that was the process. However, it wasn't enough just to have a lot of sisters onscreen. Each sister needed to move as an individual character. The scene in which the sisters rescue the half-fish, half-human Ponyo was divided into three stages—beginning, middle, and end—and the assistant animators drew each sister carefully. We didn't use any copies or CG, of course, because everything was drawn by hand this time. While the work was painstaking, it was easier to create the movements of an ensemble by hand than by CG, and we took on this task because we wanted to render those movements to our hearts' content.

—Supervising Animator: Katsuya Kondo





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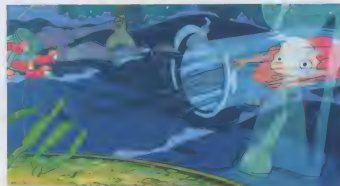
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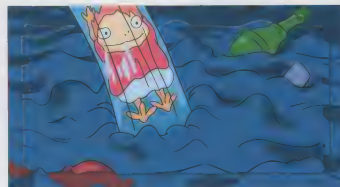
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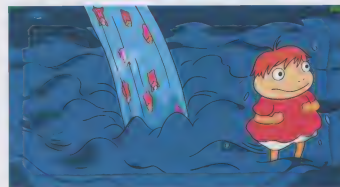
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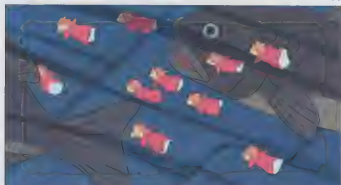
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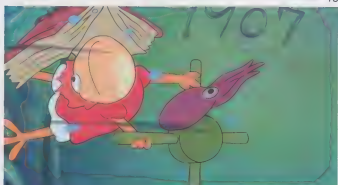
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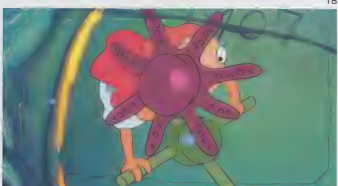
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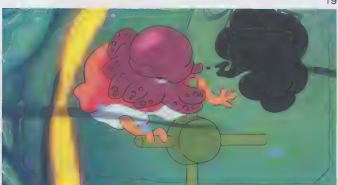
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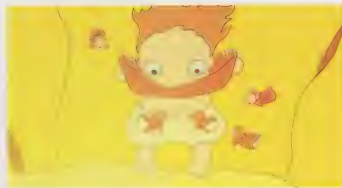
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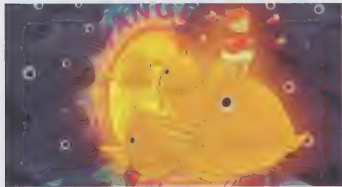


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## Ponyo's Rebellion

1-5 /Ponyo, opening a hole in the large water sphere enveloping the Nursery Tower. She proudly looks back at her little sisters before walking out.

6-10 /Ponyo, carried out by the current. Her little sisters follow.

11-15 /Fujimoto's laboratory is also swept away, as Ponyo opens a hole in the window, letting sea water gush in.

16-20 /Ponyo, fighting the torrent, latching onto the door handle and turning it.

21-25 /The well, containing the water of life, overflows and a magical combination of liquid and light spills forth.

26-30 /Ponyo, transforming from half-fish, half-human into a human girl. She has a belly button, and her hair is longer!

31-35 /Ponyo, going up the stairs of the Coral Tower with her little sisters and some gawking fish.

Shinji Otsuka created the drawings for the scene in which Ponyo escapes the water sphere and gets swept out along with the minions, and for the scene of her metamorphosis inside the water of life. He was the animator who most faithfully and fundamentally embodied Miyazaki's theme to "make a well-rounded film using a few simple lines." For myself, even while I adhered to Miyazaki's thinking, I found my direction wavering when I worried about whether to draw more detail or stop. But Otsuka drew not only the original drawings but key animation, and was able to achieve Miyazaki's theme so completely that it wasn't necessary for me to make any changes [laughs]. Although I might make a few timing changes, Miyazaki said that making any changes to Otsuka's drawings would take some guts, even for him. Which is to say that Otsuka's drawings were so powerful that I felt tested as a supervisor and couldn't help but feel like I had to give it my all.

—Supervising Animator: Katsuya Kondo



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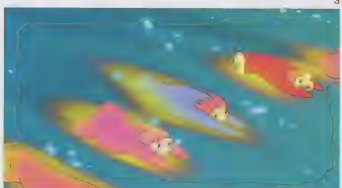
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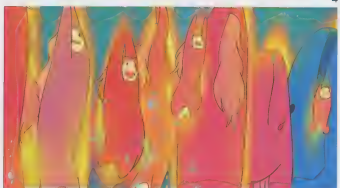
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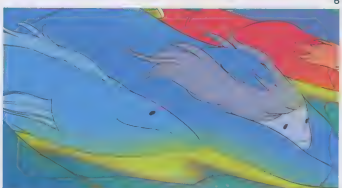
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## Ponyo's Great Escape

1-7 /Ponyo and her sisters, escaping the Coral Tower along with a school of giant, gold-colored fish. One after another, the cheerful sisters metamorphose into minions and fly in formation.

8 /The giant minions, shooting high above the surface.

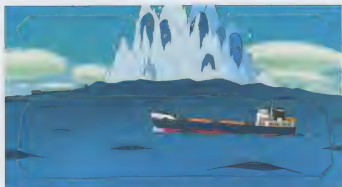
9, 10 /The minions come back down around the *Koganei Maru* and surge forward like a tsunami.

11 /The human Ponyo running atop the minions.

12 /A dumbfounded Koichi watching her go.

Hiromasa Yonebayashi was responsible for drawing the swarm of minions, which were transformed into gigantic fish. Even Miyazaki said of him, "He's skilled at drawing monster-like creatures that no one's seen before," and Yonebayashi was truly impressive in the way he was able to render his creation without hesitation.

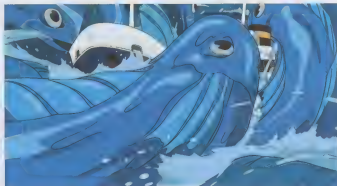
—Supervising Animator: Katsuya Kondo



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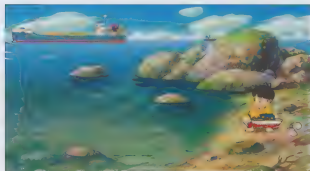
## ATSUSHI OKUI

Atsushi Okui was born in 1963 in Shimane Prefecture. He began his career in 1981 at Asahi Productions as a cinematographer. He earned his first cinematographer credit with *Dirty Pair* (1987). He later served as cinematographer on *Mobile Suit Gundam: Char's Counterattack* (1988) and on such Ghibli productions as *Porco Rosso* (1992), *Umi ga Kikoeru* (1993), *Pom Poko* (1994), *Whisper of the Heart* (1995), *Princess Mononoke* (1997), and *My Neighbors the Yamadas* (1999). He was also camera supervisor on *Spirited Away* (2001), *Ghiblies: Episode 2* (2002), *Howl's Moving Castle* (2004), and *Tales of Earthsea* (2006).

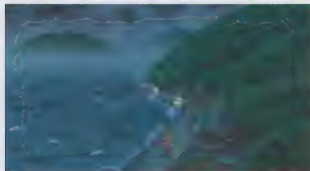
My title in the opening credits is quite simply "photography," as the look of this film is simple, but the job itself wasn't all that different from what I have done in the past. We scanned the backgrounds, combining them with the colored key animation, and then adding camera and special effects to create the final picture.

Since Miyazaki decided to go back to the basics and draw everything by hand, there was no need for 3DCG on *Ponyo*. So, I had the staff who would normally work on 3DCG assist with creating special effects while also helping out with photography. The special effects staff, aside from the usual duties, were also involved with processing the backgrounds and working with the photography staff on various areas as the production warranted.

Miyazaki was particularly exacting about how to render the water on this film [1]. Since the sea was one of the main characters this time around, the movements of the waves and water were rendered as hand-drawn creations through a process of trial and error. While the surface of the water and caps of the waves were drawn in key animation, everything else was matched with the backgrounds as a foundation.



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## INTERVIEW

# ATSUSHI OKUI

Director of Digital Imaging

**I felt better realizing that I only needed to do what I would normally do.**

Since the water's edge was obviously moved by animation, we created a mask layer to insert the background seamlessly with the action. We mainly focused our efforts on this type of mask work [2].

Although it's certainly possible to render the water more realistically using digital effects, effects are sometimes incompatible with hand-drawn animation, so we limited their use to only certain areas such as to reinforce the rippling effect of the water. While adding such atmospheric effects during photography seems to be a growing trend in recent animation, at Ghibli we don't create the backgrounds or color design with the expectation that anything will be added digitally. Since the atmospheric effects are incorporated into the backgrounds and are certainly considered during the color design stage, we rarely have to add such effects when the animation and backgrounds are assembled during photography.

While this doesn't have to do with atmospheric effects, in the analog days we used to photograph the composites of cels placed on top of backgrounds. Although the cels are transparent, that transparency degrades as more and more



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cells are layered on top, affecting the look of the backgrounds. But since that is no longer the case in digital, the backgrounds tend to look completely unfiltered. However, compensating for this isn't as easy as digitally adding a filtering effect reminiscent of the look created by cels being laid on top of one another. Despite technological advances, in the end, these kinds of adjustments must be made by people and differ depending on the colors being used.

Even so, one good thing about going digital is that we no longer have to worry about removing the spots and dust from the cels. That was the most time-consuming part of the analog process. With that step no longer needed, we're now able to give greater care to other areas. *Ponyo* was an enormous undertaking for the key animators and ink and paint staff, as there were roughly 170,000 frames drawn for this film.

When Miyazaki initially announced his intention to "move the animation by using distinct, solid lines and drawing entirely by hand" and to "depict the backgrounds with a pastel touch," I struggled with the visual composition. At first, I began with the mask work on the waves and tested shots of a tree in a yard blowing in the wind, but for the elements that we would add during photography—such as the expressions of light—I struggled with determining how much was enough to enhance the film.

In fact, there were shots that had to be reshot, and in the beginning, I refrained from adding too much digitally. But if you hold back too much, some parts do not mesh well with the rest. At a certain point, I made up my mind that I needed to add some digital effects to areas that required it. What prompted this decision was a shot in the middle part of the film of the lights coming on when the generator is turned on in Lisa's house [3]. I was given two separate backgrounds, one for before and one for after the light is turned on, with the filament drawn in and the glowing effect meant to be rendered by shining a light from under the frame. We tried photographing it as intended in the beginning, but everyone said that something didn't look right. So we created another version where we digitally enhanced the glow of the light, which looked better, and that's when my uncertainty was dispelled.

For the scene in which Lisa sets up the antenna, art director Noboru Yoshida also drew a background accentuating the stars, which looked great as a picture, but didn't translate as a photographed image. So we enhanced the stars to look not so much like they're twinkling, but instead gleaming, and tried to create an air of fantasy.

But since the look of the world would be ruined if the added effects were too intrusive, we were especially careful about bringing out the realism and presence of the world of *Ponyo*. Of course, the effect of showing reflections on a wet road or on top of a minion is a convention of animation, and we carefully handled those just as we always have. With regard to the candle in the steamboat scenes, Miyazaki wrote, "like Calcifer," in the storyboards, so we used the same method as we did with Calcifer on *Howl's Moving Castle*.

In that sense, I think we were able to work as we always have in the end. While I might have had regrets had I continued to worry as I had in the beginning, it was fortunate that I was able to right myself and come to the conclusion that I should do just what I would normally do.



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# MAKING THE SCENES-3

The girl Puyui, hiding atop a relative to rush back to Sosuke with a small but powerful typhoon in tow.



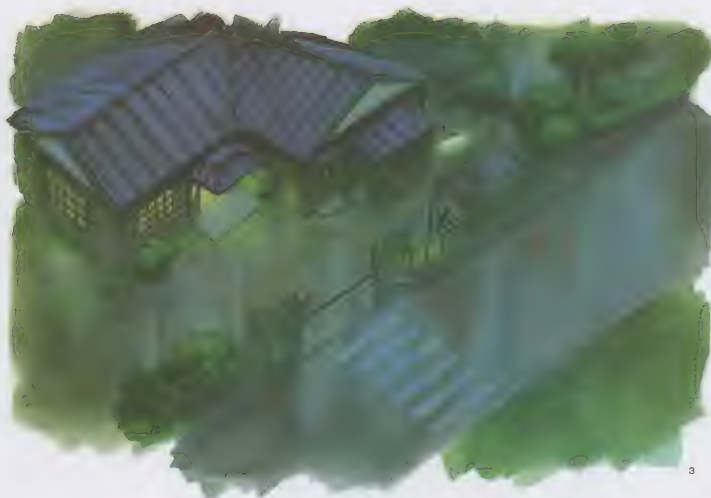
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## The Typhoon Strikes

- 1 /The road to the Sunflower House, misty from the wind and rain [Background].
- 2 /The preschool lets out early due to the approaching typhoon.
- 3 /The preschool in the rain. Parents are in cars picking up their children in the actual shot [Background].
- 4 /The entrance of the daycare service center.The scene in which Sosuke, wearing a raincoat, comes looking for Lisa [Background].



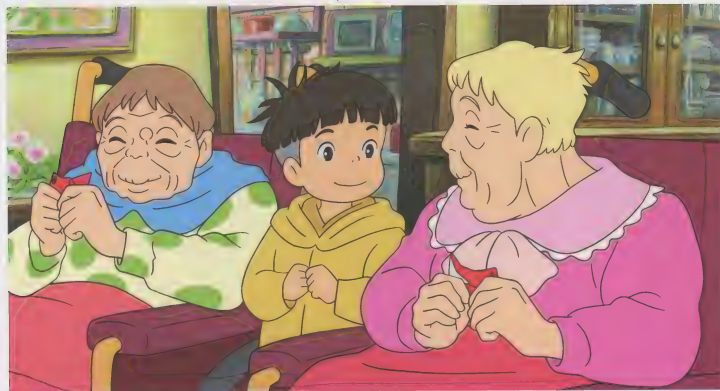
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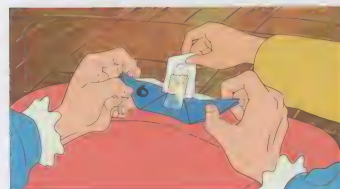
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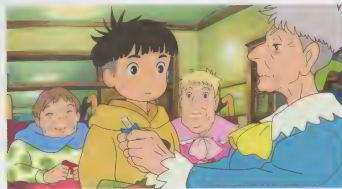
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## Lucky Goldfish

1 /With the lights out, Sosuke gives the nervous elderly ladies goldfish made of origami.

2 /Yoshie and Noriko, happy to have the lights back on. "We've got our lucky goldfish to keep us company, so I'm sure we'll be just fine."

3 /Sosuke gives an origami Kogane Maru to Toki but...

4 /She rudely says, "It's...a grasshopper," in her usual way.



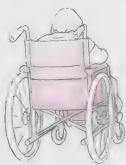
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5 /The elderly women, who appear a little nervous in the dark.

6 /Yoshie's wheelchair and Toki's electric wheelchair (Character design).

7 /Naomi bustling even during the blackout. She urges Lisa to go home.

8 /Shima taking the meals to the elderly women staying the night. Lisa comes for Sosuke.



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車イスと電動車イス



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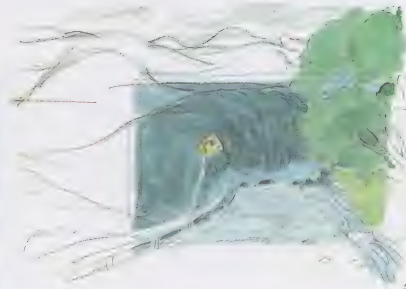
保育園から帰る

## The Road Back from the Preschool

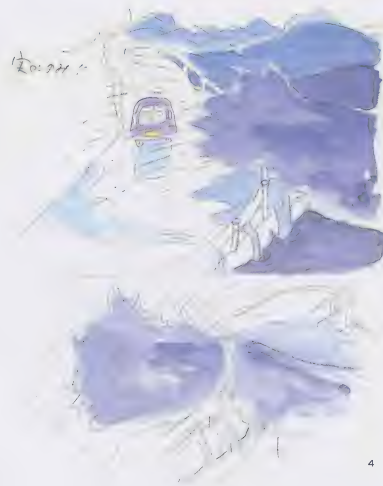
1/Lisa's car speeding home in the torrential rain. A large wave surges from behind (Concept sketch).  
 2/Lisa's car traveling along the embankment.  
 3, 4/The huge wave pursuing Lisa's car (Concept sketches).



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猫の Returns



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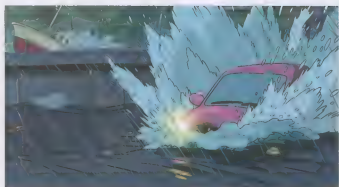


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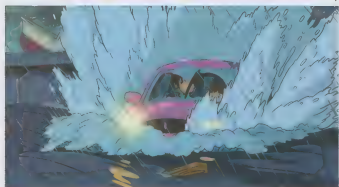


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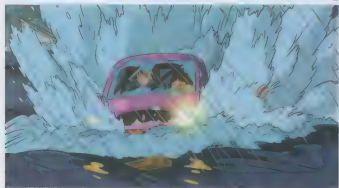
- 1 / Kiki's car racing. The surging wave of minions [Concept sketch].
- 2 / Just then, only Sosuke sees... [Concept sketch].
- 3 / Fujimoto and the Basking Shark, chasing after Ponyo. A scene not in the film [Concept sketch].
- 4 / Ponyo riding atop a minion [Concept sketch].



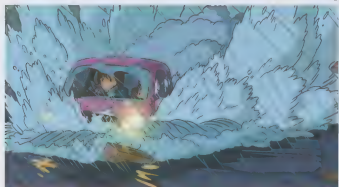
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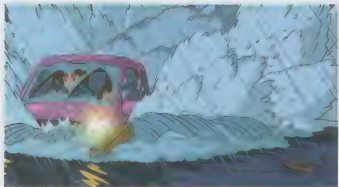
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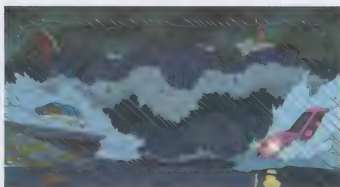
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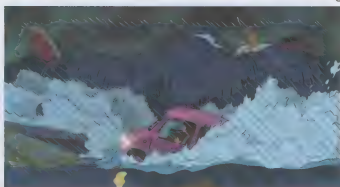
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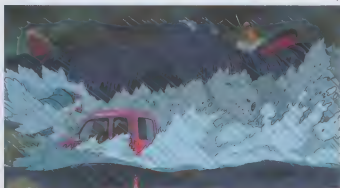
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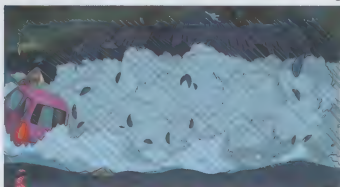
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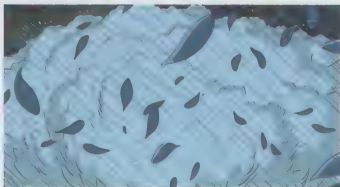
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## In the Storm

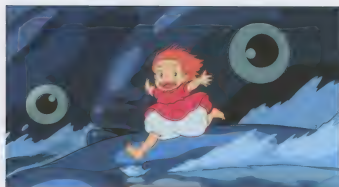
1-10 /In the raging storm, Lisa seizes the right moment to cross the docks even as they're almost swallowed by the waves.

11-15 /Lisa's car racing and spinning past storefronts, along with the water—actually minions—flooding the docks.

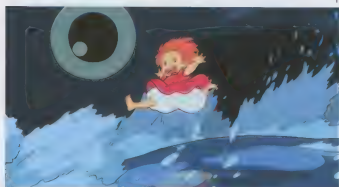
The action sequence of Lisa's car racing through the storm was key animator Akihiko Yamashita's place to shine. He created so many of the drawings with such speed that I thought he might have torn through about a fourth of the drawings himself. I was amazed by how he was able to produce the drawings so effortlessly with a cool face, whatever the scene. He enjoyed the work so much that he told me, "It's like I became an animator to work on this film." Yamashita was also responsible for the scene of the fishing boat trawling the garbage at the beginning of the film. Even though many different elements were included in each shot, he was able to draw them while thinking about the overall balance across the scene. When it came to rendering the actions of Lisa's car, I left everything up to him.

—Supervising Animator: Katsuya Kondo

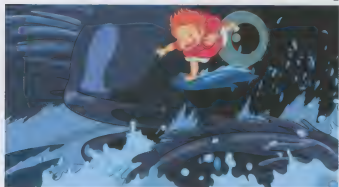




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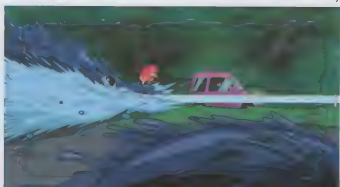
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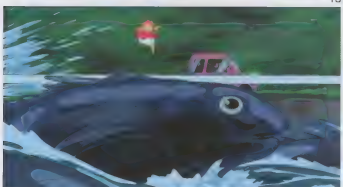
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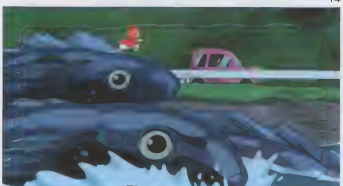
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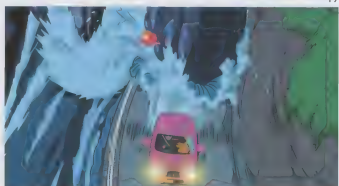
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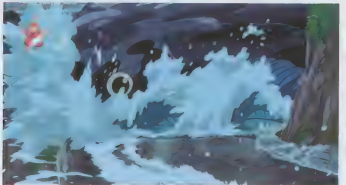
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1-20 /Ponyo, atop the minions, chasing after Lisa's car. Overjoyed to find Sosuke, she bounds across the backs of the minions, but Lisa outmaneuvers the waves. 21-25 /Ponyo flying off the minion as it fails to navigate the turn and crashes against a rock.

The scene of Ponyo running on top of the water creatures to chase after Lisa's car was very time-consuming to render. Makiko Niki was responsible for this scene, which was rather long and required drawing many frames due to all the action. Ponyo is a carefree child who means no harm, and her cuteness really comes through in this scene as she jumps around.

—Supervising Animator: Katsuya Kondo



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- 1 / "Mom, the little girl just fell in!" shouts Sosuke. Lisa stops the car to look around but... [Concept sketch].  
 2 / Lisa grabbing hold of Sosuke to keep him from being swept away by a gust of wind.





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1 /The house, to which Lisa's car is headed, is distorted and crumpled by the storm [Background].

2 /The road in front of the house. In the completed shot, the pall that Sosuke left out as a marker for Ponyo is blown away by the wind [Background].

3 /Sosuke's house, rendered to look as if it is leaning from the force of the violent wind [Concept sketch].

Shinji Otsuka oversaw the scene of Sosuke's house buckling from the force of the typhoon. Since Miyazaki had drawn the house to look distorted in the storyboarding stage, Otsuka created the layouts to show the house as if it might fall over in the direction of the wind. Miyazaki seemed to worry, saying, "Maybe it should look more normal." But once the scene was completed according to the layouts, it wasn't strange at all. By combining the images of rattling windows and clouds being swept along by the wind, the scene just worked as part of the world of *Ponyo*. Artistically, I think we were able to achieve an interesting effect with this scene.

For this storm scene, we drew the grass and trees being blown in the direction of the wind and created the rest of the movement with animation. It was a scene made possible by the method of combining background art and cel art to create a single image and by the process of rendering the waves we'd initially developed via trial and error.

—Art Director: Noboru Yoshida



原介

# 崖の上的ポニョ



きょうだい

ポニョ



おもしろい  
なにかしら  
なりたての

いなか生物と  
いなか無生物との  
境界線の曖昧  
な、混沌



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## The Girl Ponyo

1, 2/Ponyo as a fish, as half-fish, half-human, and as a girl, drawn by Hayao Miyazaki [Concept sketches].

3, 4/The girl Ponyo and Sosuke, sketched by Katsuya Kondo [Rough character sketches].

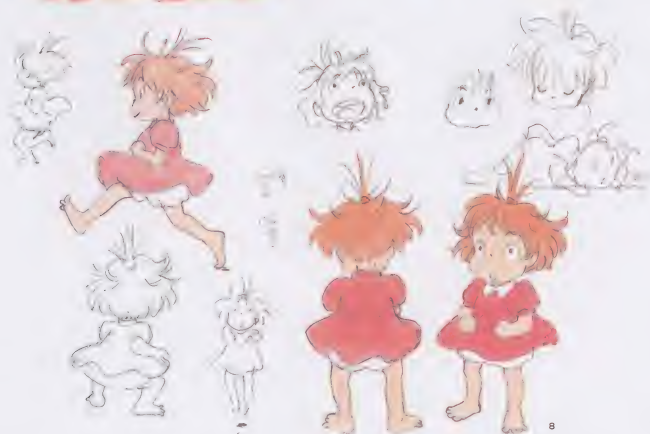
5-8/A collection of the girl Ponyo's expressions and poses by Katsuya Kondo [Rough character sketches].



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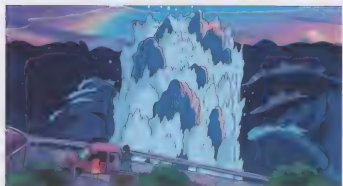
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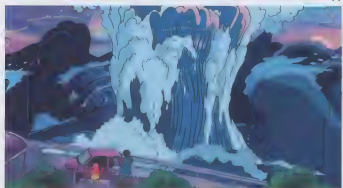
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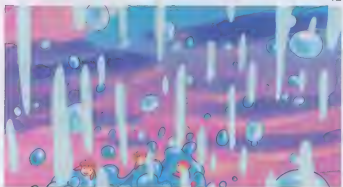
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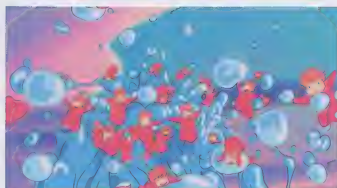
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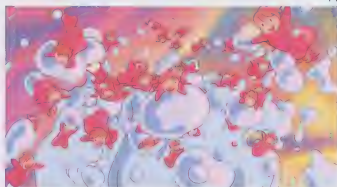
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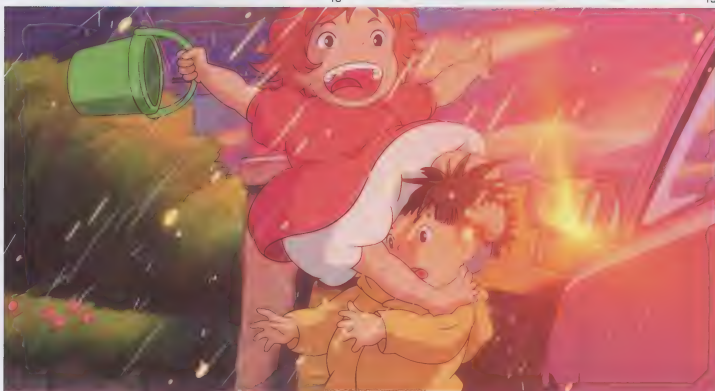
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## Ponyo Returns

1-5 /Ponyo picking up the memorable pail after emerging from the waves. She finds Sosuke and dashes heading toward him!  
6-10 /Ponyo joyfully throwing herself into Sosuke's arms. Sosuke recognizes her. "It is you!"  
11-15 /Ponyo's little sisters leap into the air in peals of joy as if to celebrate their reunion.  
16 /Ponyo proclaiming to her little sisters, "I found Sosuke!"



16







- 1 / Sosuke and Lisa, making it home to escape the storm [Concept sketch].  
 2 / The little fish Ponyo, washed up in front of the house. A different reunion scene from the actual film [Concept sketch].  
 3 / A scene of Ponyo showing up at the front door as a girl was also considered [Concept sketch].



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1 /The kitchen during the blackout. Only the emergency light is illuminated [Background].

2 /The living room during the blackout [Concept art].

3 /The kitchen table, also during the blackout [Concept art].

4 /Ponyo admiring the small lantern that Lisa hands her.

5, 6 /Lisa wraps an excited Ponyo in a towel, which Ponyo is enamored with: "I really like this thing!"

7, 8 /"Okay, who assumes the water is working?" "I do!" "I do!"

9 /Sotaro and Ponyo playing with their toes, while Lisa prepares tea.



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## Hot Milk with Honey

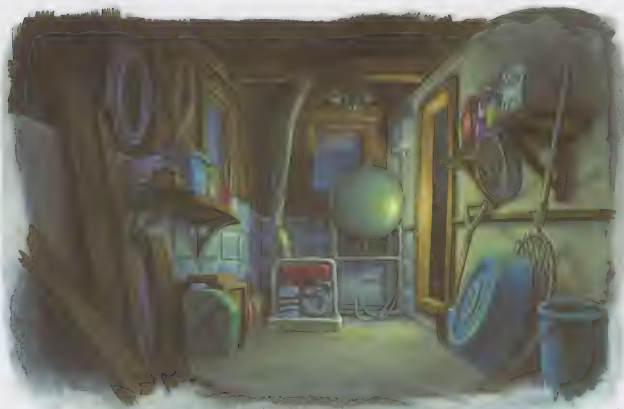
1 / A tray placed on the table. The tea is for Lisa and hot milk with honey for the children.

2-5 / Ponyo setting down the lantern to drink the milk. She rejoices over her first taste of honey.

6 / "So, what would the two of you like to do now?"

"Ponyo wants ham!"





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7/The shed with a generator, gasoline container, and exhaust duct. Lisa decides to run the generator in order to contact Koichi over the radio (Background).  
 8/The lights are on at Sosuke's house; the generator is running with the help of Ponyo's magic (Background).  
 9 /Lisa and the children raising the antenna under the stars. But there's too much static to make contact.



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## Ponyo and Ramen

1, 2 /Ponyo, fascinated by her first experience with ramen. She looks as if she's watching a new kind of magic.

3, 4 /Lisa pouring the hot water: "Be careful, it's really hot"

5 /Ponyo eating a piece off the table.

6, 7 /Lisa says, "Close your eyes," as she slips something into their bowls.

8, 9 /"Get ready to look now." "Abracada...brai!" A delicious bowl of ramen with egg and ham is ready to eat.

10, 11 /Ponyo, reaching out and eating the ham.

12, 13 /Ponyo, suddenly becoming very tired as she eats the ramen, falls asleep.



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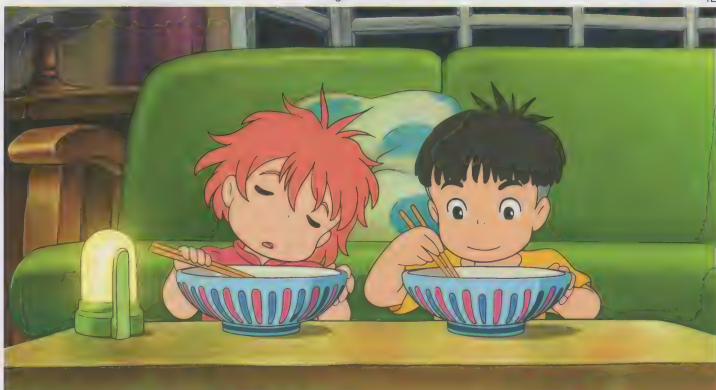
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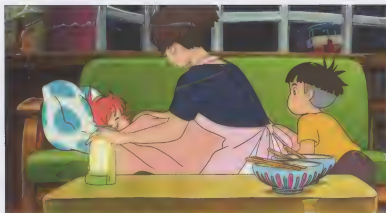
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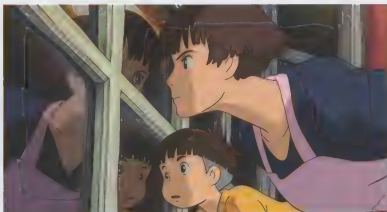


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## Sosuke and Lisa

- 1 /Lisa laying Ponyo on the couch and putting a blanket over her.
- 2 /It's quiet outside, and they see lights moving at the top of the mountain.
- 3 /Lisa, deciding to check on the Sunflower House, asks Sosuke to watch over the house.
- 4 /"You have to be the man of the house, tonight. Let Ponyo sleep, wait for me ... You can do it, I'll be back."
- 5, 6 /Sosuke, sending off Lisa, who leaves stocked with emergency supplies.
- 7 /Lisa's car goes off in the dark.
- 8 /Sosuke, wearing a captain's hat, sits by Ponyo's side as if to protect her.





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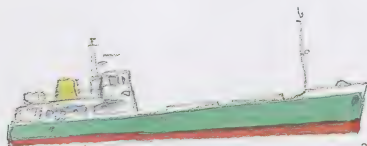


# MAKING THE SCENES-4

Morning comes and the area is flooded. Sosuke and Ponyo go out into the waterlogged world.



1



2

## The Koganei Maru Adrift

- 1 /A stalled and radioless *Koganei Maru* comes upon what looks like a graveyard of ships [Concept sketch].
- 2 /A sketch of the *Koganei Maru* [Concept sketch].
- 3 /The strange sight on the horizon before the *Koganei Maru*. The sea is swelled up like a mountain.
- 4 /What appears to be city lights are countless stranded ships, unable to move in any direction.
- 5 /Koichi and the helmsman Arai, dumbfounded by this strange occurrence.

The night scenes in general were darker than usual, which proves to be especially trying for the background artists. And that's because the lines drawn with colored pencil stand out in darker scenes. So I had the staff look for other materials that could create the same look and experiment with whether they could replicate the touch of the pencil-colored daytime backgrounds with poster paint. In that sense, the night scenes might have leaned toward a relatively realistic look rather than a storybook style.

Miyazaki was also very particular about the scene where the gathering of ships at night was made to look like city lights. He changed the color palette a number of times, and Atsushi Okui, the camera supervisor, also made the size of the lights smaller to accentuate the scale of this scene.

—Art Director: Noboru Yoshida



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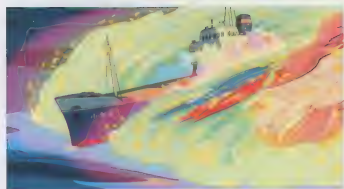


## Gran Mamare

1 /Ponyo's mother Gran Mamare, with Ponyo inside the water sphere [Concept sketch].  
2-5 /The engine starts running when Gran Mamare overtakes the *Koganei Maru* from behind. "I just saw the Goddess of Mercy!"—the crew put their hands together in prayer.



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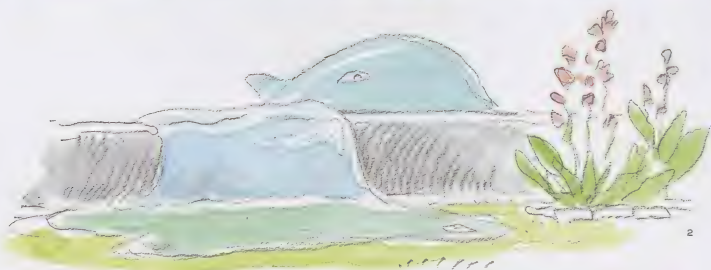


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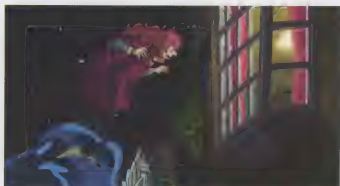
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## A Father's Shock

1, 2 / The minions coming to Sôsuke's house in search of Ponyo [Concept sketches].

3 / Fujimoto, on a minion, coming to check on Ponyo. He is astonished not only by the barrier around the house but at the sight of Ponyo as a human.

4 / Katsuya Kondo's image of Gran Mamare [Rough character sketches].



3

# グランマンマーレ

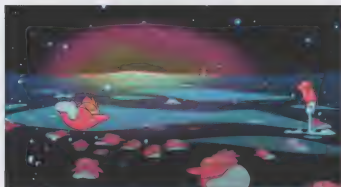




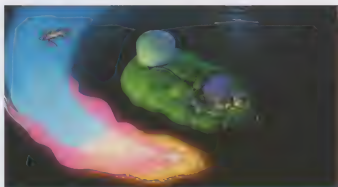
## Mamare's Magic

1./Gran Mamare passing beneath the drifting *Koganei Maru* and appearing before Fujimoto [Concept sketches].

2-8 ./Fujimoto tells her that Ponyo's magic has torn a hole in the world threatening the planet with destruction. "Listen, my darling. Why don't we let Ponyo become human for good," Mamare answers, deciding to put Sosuke through a test.



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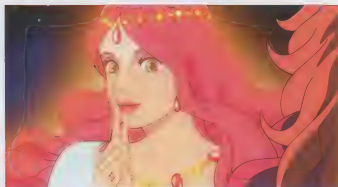
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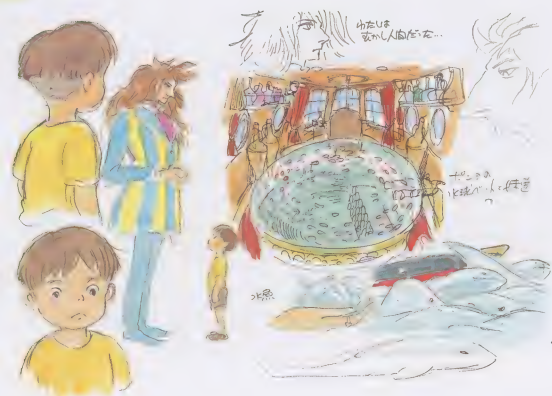
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## The Underwater Town

- 1/Sosuke meets Fujimoto, who is visiting the flooded town, in a scene not in the film.  
Fujimoto's boat is also different from the *Basking Shark* in the film [Concept sketch].  
2/The Sunflower House surrounded by minions [Concept sketch].  
3/Prehistoric fish swimming in the floodwaters as if they have reclaimed the world [Concept sketch].  
4/Sosuke and Fujimoto [Concept sketches].







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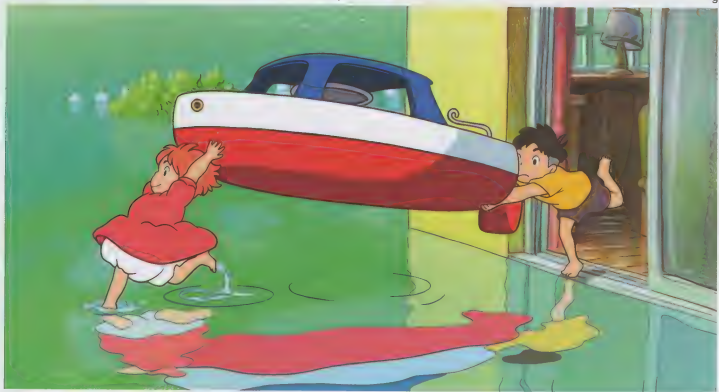
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1 /Sosuke's house welcomes a new day after the storm. The promontory, almost completely submerged, is now an island.  
2-4 /Sosuke and Ponyo admiring the prehistoric fish and various sea creatures swimming around the yard.  
5-9 /Ponyo magically enlarges the toy steamboat for Sosuke, who wants to look for Lisa.  
10 /Ponyo and Sosuke carrying the steamboat outside.



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宗介の  
船長帽

3



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## Aboard the Steamboat

- 1 /Sosuke and Ponyo getting the steamboat ready for launch (Concept sketch).
- 2 /The steamboat puts out to sea—a heaven unconstrained by time, teeming with fish, and full of vitality (Concept sketch).
- 3 /A sketch of Sosuke wearing a captain's hat (Concept sketch).
- 4 /In search of Lisa—full steam ahead! (Concept sketch)

1, 2 /The road that Lisa's car raced down is now  
underwater [Concept sketches].  
3 /A panorama of the submerged town [Concept sketch].



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1 /Sôsuke packs snacks and sandwiches prepared by Lisa.

2 /With his binoculars and captain's hat, Sôsuke is ready to go.

3-5 /The steamboat moves out once the candle is lit and the boiler is warmed up.

6/Sôsuke gently tells Ponyo, who cannot contain her joy, "Ponyo, you be the boat's lookout. And I'll do the steering. Okay?"

7, 8 /Schools of Bothriolepis and Dipnorhynchus, and a giant Devonychus—fish of the Devonian period—swim past them.

9 /The steamboat speeding ahead after Sôsuke quickly gets the hang of the rudder.



7



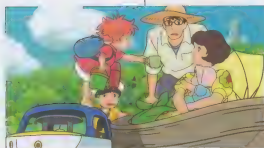
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For the part where Sosuke and Ponyo set out on the steamboat, Miyazaki added small details to the animation while looking at the backgrounds. He also wanted new backgrounds that the animation required. It was a scene that cleared one of the challenges of this film, which was to harmonize the cel animation with the backgrounds. We assembled each shot in terms of what would be depicted as background and what would be depicted as cel animation as we went along. We were also deliberate about showing the underwater landscape and switching from the background of the yard to one entirely of the water the moment Sosuke and Ponyo put out to sea. I was pleased with how this entire sequence turned out.

Also, the water is that luminescent color of bath powder familiar to kids, as the sea is a world enveloped by Ponyo's magic. And the forest they enter is generally of a darker color, as it is affected by Gran Mamare's spell to put Sosuke through a test.

—Art Director: Noboru Yoshida



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7

## Encountering the Townspeople

1 /The Japanese-style boat, and baby, that Sosuke and Ponyo happen upon (Character design).

2 /Reading the baby's mind, Ponyo holds out a cup of Lisa's soup.

3 /The couple with baby from the Japanese-style boat [Character design].

4 /"He's a little too young, he can't handle soup yet. But I could eat the soup instead, and it would help me to make milk for him."

5 /A patrol boat headed for the mountaintop hotel that is now a shelter [Concept sketch].

6-8 /Sosuke and Ponyo continue on their way, sent off by the townspeople aboard fishing boats flying festive flags and cutters owned by the fishery's high school.



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## The Forest

1, 2 / The submerged forest through which the steamboat navigates. The sea of trees has become a paradise for the crowned pelican and other unusual creatures (Backgrounds).

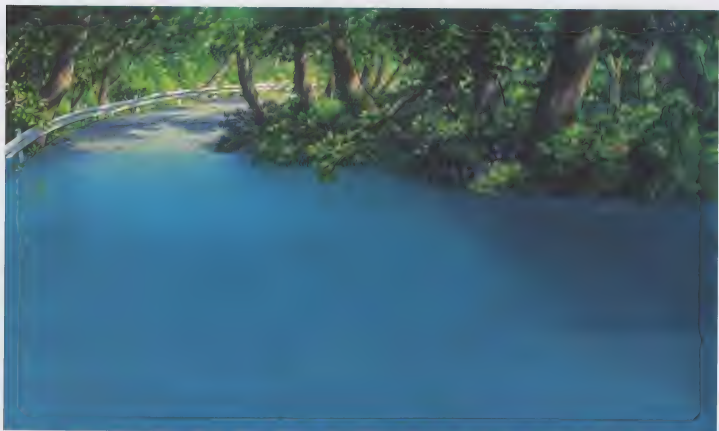
3 / Ponyo falls asleep. Sosuke is unable to light a new candle.

Naoya Tanaka was in charge of creating the background and concept for each shot in the forest scene. Although there is the thrilling feeling of Sosuke going on a jungle expedition, it was also important to convey the stillness of the water, which is transparent and clear to the bottom. I asked him to use lines in areas where he would normally use a brush, to keep from rendering the background too realistically. Since Tanaka is a seasoned pro who has handled these types of demanding backgrounds in the past, he was able to deliver exactly what I was hoping for.

—Art Director: Noboru Yoshida



1



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- 1 /The forest through which Sosuke pushes the stalled steamboat [Background].
- 2 /The road re-emerges up ahead [Background].
- 3 /The road where Sosuke and Ponyo come ashore. In the film, Lisa's car is visible up the road [Background].
- 4 /The forest where Sosuke finds Lisa's car [Background].



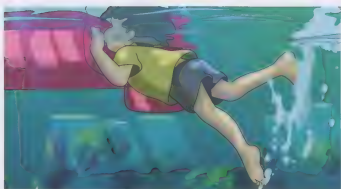
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## Sosuke Perseveres

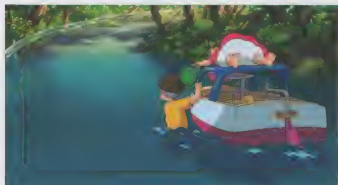
- 1, 2 /Sosuke pushing the stalled steamboat.
- 3, 4 /Just before reaching the road, Ponyo's magic dissolves and the steamboat begins to shrink.
- 5, 6 /Sosuke pulling a sleepy-faced Ponyo to safety.
- 7 /Sosuke finds Lisa's car, but Lisa is nowhere to be found.
- 8 /Ponyo consoles a teary-eyed Sosuke (Concept sketch).
- 9 /Sosuke and Ponyo journeying deeper into the forest.



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宗介の目から  
水出てた...

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# MAKING THE SCENES-5

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## The Town Under the Sea

- 1 /The park and gazebo on top of the mountain to which the people of the Sunflower House escape (Background).
- 2 /The Sunflower House enveloped by a giant jellyfish. Lisa and the elderly ladies are brought here by Fujimoto.
- 3 /The giant jellyfish covering the Sunflower House (Concept art).
- 4 /The Sunflower House inside the jellyfish (Concept art).



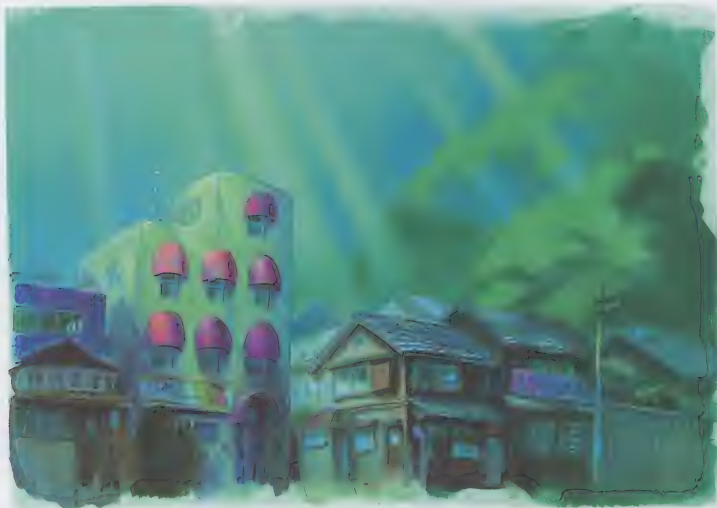
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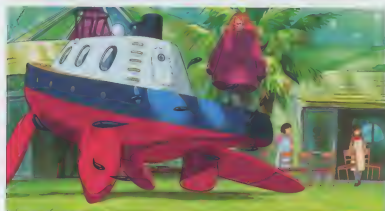


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- 1/The sunken row of houses [Background].
- 2/The shopping arcade along the embankment [Background].
- 3/The actual picture created from Image 1. Cells of the boats, fish and clothesline were laid on top of the background.
- 4/The Sunflower House under the sea. It is like Ryugu Castle from Urashima Taro.
- 5, 6 /Fujimoto goes off in the *Basking Shark* to retrieve Ponyo after asking the ladies to bear witness to the sacred test.



4



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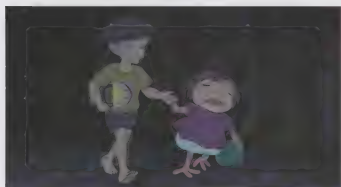


## Sosuke's Test

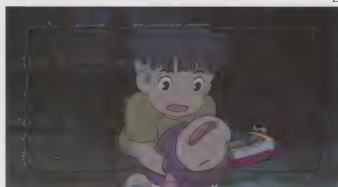
- 1 /An old tunnel in the forest. It leads to the park on top of the mountain [Background].
- 2 /They go inside as Sosuke encourages a frightened Ponyo, but...
- 3, 4 /Ponyo begins to turn back into her half-fish, half-human form.
- 5 /Sosuke dashing toward the exit with Ponyo in his arms.



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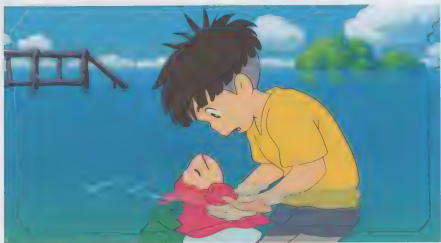
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1 /The tunnel exit on the other side. The water is level with the parking lot [Background].

2, 3 /Sosuke dipping Ponyo in the water while calling her name. Ponyo transforms into a fish.

4 /Toki shouting for Sosuke. She is the only one who stayed behind at the gazebo.

5, 6 /At the same time, Fujimoto arrives to ask Sosuke and Ponyo to come with him.

7 /"If the moon comes any closer...we will be all underwater," exclaims Fujimoto.



4



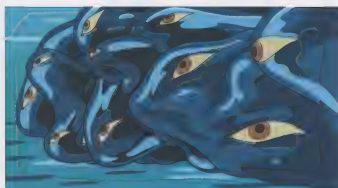
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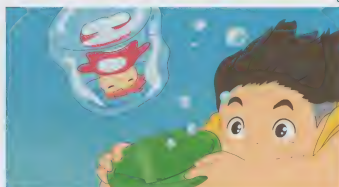
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1-10 /Fujimoto dispatches the minions to fetch Sosuke and Ponyo, who refuse to listen. Sosuke runs across the fence toward Toki but...

11 /The minions swallow Sosuke and Ponyo, along with Toki, and bring them to Fujimoto.

12 /The Basking Shark following closely behind.

13 /Ponyo's little sisters rush in to persuade Fujimoto to let them return Sosuke and Ponyo to Lisa. Fujimoto reluctantly calls off the minions.

14 /The trio are led by the little sisters toward the giant jellyfish.

## The Reunion

1/The little sisters delivering Sosuke to Lisa's arms.

2/Ponyo in the pail also makes a soft landing.

3/Toki, caught by Yoshie and the others. She is surprised to find she's able to breathe underwater.

4/Gran Mamare approaching Sosuke. She and Lisa appear to have already spoken mother-to-mother.

5/Gran Mamare talking to Sosuke. The boy must accept Ponyo for what she is in order for her to become human.

Miyazaki seemed hesitant about showing Gran Mamare in human form at first, as she is a god-like presence in the film. Although there was an idea of making her a giant catfish that appeared in the form of a beautiful woman, he settled on depicting her as a goddess in the end. But once that was decided, I felt a responsibility to do my best to render her as a real existence in the world of the film.

—Supervising Animator: Katsuya Kondo



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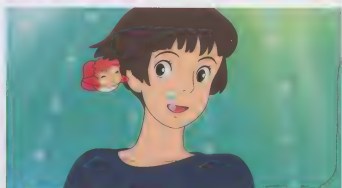
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1 / "Could you love her even if she moved between two worlds?" "I love all the Ponyos. It's a big responsibility, but...I love that girl!"

2, 3 / Ponyo overjoyed to hear Sosuke's answer. She also circles affectionately around her "mother-in-law."

4 / Mamare tells Ponyo that Sosuke will be her protector.

5-7 / Ponyo nodding as Mamare tells her she must give up her magical powers in order to become human.

8, 9 / Mamare enfolds Ponyo in a bubble and entrusts her to Sosuke. "Kiss the bubble, child, when you return to land... and Ponyo will become a girl, growing up, just like you."







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1 /Lisa, Mamare, and the elderly ladies dance [Concept sketch].

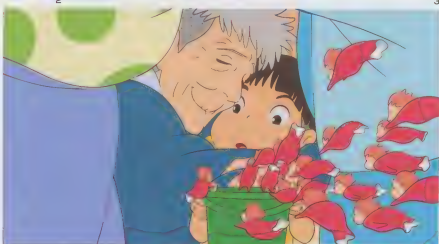
2 /Gran Mamare smiling as if to say, "You chose a wonderful boy, Ponyo." The balance of nature is restored by the union between Sosuke and Ponyo.

3 /The elderly ladies cheering.

4 /Toki hugging Sosuke. And then...

5-9 /Ponyo's little sisters saying goodbye and leaving. And then Mamare...

10, 11 /"Good luck, Lisa," "I'll need it!"



4



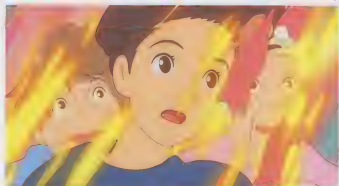
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## The Finale

- 1 /The sea and air are crowded with news and rescue planes, helicopters, and boats.
- 2 /The people of the Sunflower House brought back to the surface by the *Basking Shark*.
- 3 /The elderly ladies have completely recovered their health.
- 4 /"Care for Ponyo." Fujimoto shaking hands with Sosuke.
- 5, 6 /*The Kogane Maru* returns safely to port.
- 7 /"Look, Ponyo, there's my dad's ship," Sosuke tells Ponyo. And then....!



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The bubble bounces up and kisses Sosuke. Out pops the girl Ponyo and...

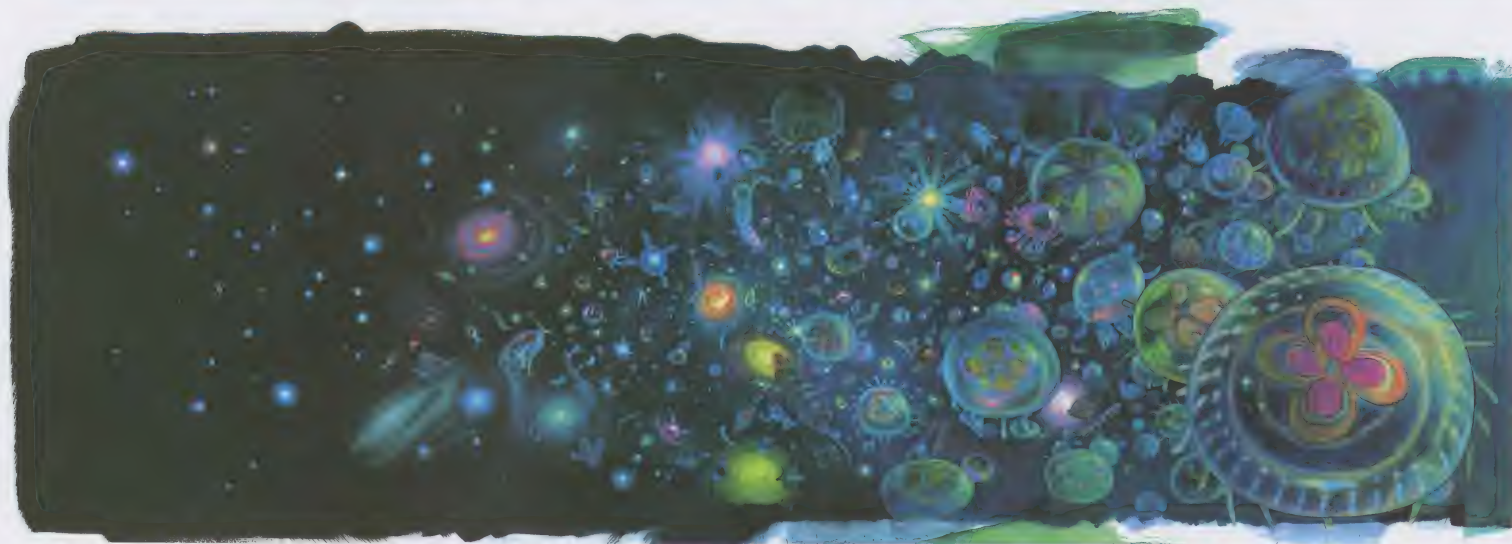
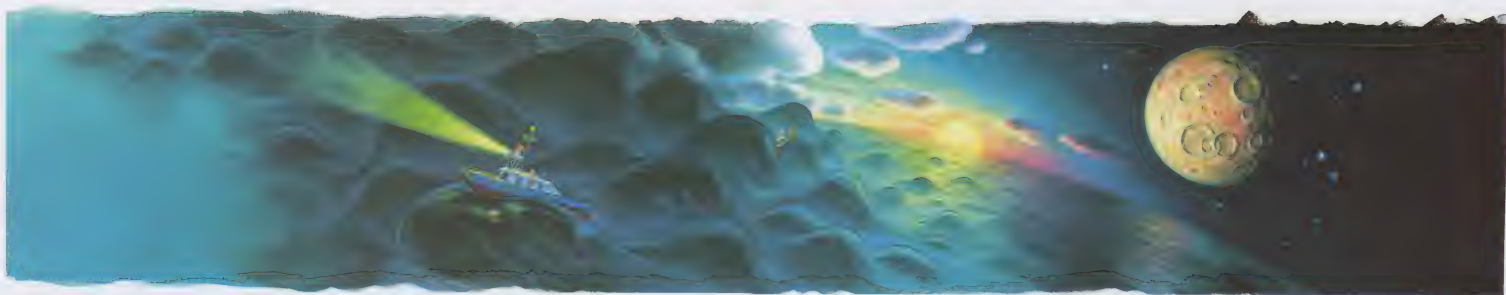




## The Ending

P214-221 /Background art of scenes drawn for the ending. In the film, they are connected to make one long picture.

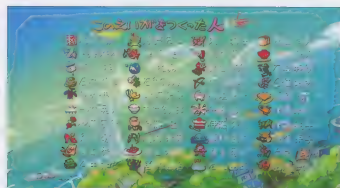
P222-223 /The actual stills, which include the end credits. The illustrations next to each name were drawn by Hayao Miyazaki.







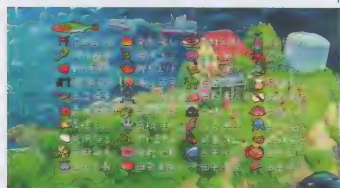




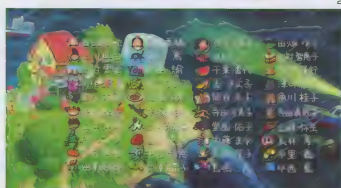
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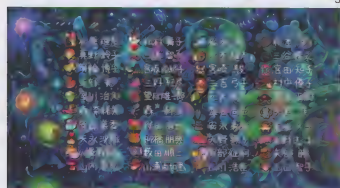
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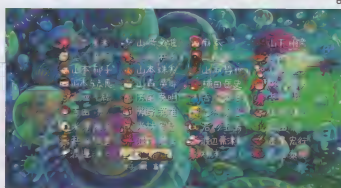
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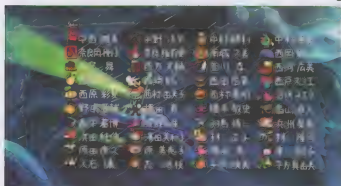




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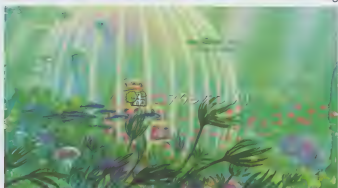
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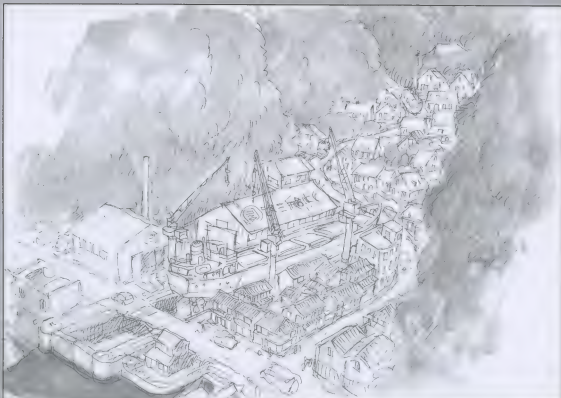
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Poster No. 1.



Poster No. 2.



From Hayao Miyazaki's concept sketches. A sketch of the dry dock and town.

# PONYO

## The Complete Voice-Over Script

Screenplay by Hayao Miyazaki

Translated from the original Japanese by Jim Hubbert

English-language screenplay by Melissa Mathison

#### EXT. OCEAN - NIGHT

A rhapsody of fish life, every imaginable color and shape and disposition, transforms into a floating mass of pearly jellyfish. The jellyfish lead us to a transparent bubble and there we find a fantastic, mechanical-dream of a submarine and someone like Jules Verne himself—albeit with waist-length, auburn hair; a striped zoot suit, Beate boots, and pearl drop earrings—standing on deck, feeding golden, life-creating droplets into the sea water.

This is FUJIMOTO. What follows is his daughter's story.

A plump goldfish with a girlish face—who will be named PONYO—emerges from a submarine porthole. She checks the skinny man brewing magic on the prow. Satisfied, she gobbles down one of the crustaceans her father has just created.

Little sister-fish—identical, but tiny—push their way through the porthole window in her wake, beseeching in soft, fish-baby voices:

#### SISTERS

Go, go, go. Go up.  
Stay, stay, stay.

#### PONYO

(shushes her sisters)

Ponyo looks apprehensively toward her father. A wave and a wary big sister lift the tiny Sisters backwards:

#### SISTERS

Come back, come back, come back.

Fujimoto pauses in his work, looks behind him, sees nothing, and returns to his brewing.

Ponyo gestures for the wee ones to remain in place.

#### ONE SISTER

Sister, sister.

Ponyo kisses her sister on her tiny pink lips.

#### PONYO

(kisses sister)

#### SISTERS

Go up, go up, go up.

Ponyo slides aboard a passing jellyfish, stretching across its soft, opaque curves.

#### SISTERS (O.S.)

Go up, come back, go up,  
come back...

Ponyo tucks into a seductive membrane and falls asleep as she floats upward, toward the sunlight, leaving the submarine and the sisters, the father, and the magic, behind.

#### PONYO

(sigh)

#### TITLES

#### EXT. BAY - DAY

A Japanese seaside village.

#### EXT. OCEAN - DAY

Ponyo's jellyfish reaches the surface of the harbor.

Ponyo awakens and looks beyond the bay to see a Yellow House on a Cliff.

This is SOSUKE's house.

#### EXT. SOSUKE'S HOUSE - DAY

A five-year-old boy, SOSUKE, carrying a toy boat, runs down the steep, grassy path leading from his yard to the shoreline.

Sosuke's MOTHER, LISA, appears in a window.

#### LISA

Sosuke! You come right back up, okay?

#### SOSUKE

Okay.

#### EXT. OCEAN - DAY

The looming belly of an iron ship drags a dredging net across the muddy ocean floor of the harbor—churning up garbage.

Ponyo—surely out of her depth—becomes trapped in the net.

A bit more swirling debris and she becomes stuck in a flat-bottomed, glass jar.

#### EXT. SHORELINE, BELOW SOSUKE'S HOUSE - DAY

Sosuke has arrived at the shore, climbing over wet boulders.

#### SOSUKE

(efforts)

Sosuke sees something in the tide pool.

**SOSUKE**

Huh?

It is a fat goldfish. Face first, tail flopping, it is trapped in an open glass jar. It is Ponyo, arriving at his feet.

Sosuke lifts the jar.

**SOSUKE**

A goldfish.

He pulls and tugs, trying to free Ponyo.

**SOSUKE**

(efforts)

All his strength at call.

**SOSUKE**

Can't get it out.

Suddenly, a strange, dark, rogue wave comes racing toward Sosuke and his find. This is a MINION, servant to the sorcerer Fujimoto, searching for the master's runaway daughter. And, as befits a wave's nature, it must retreat.

**MINION**

(weird sounds)

Sosuke notices.

**SOSUKE**

That was weird.

Sosuke finally lays the jar on the gravel and hits it with a heavy rock—one time.

**SOSUKE**

(efforts)

Success. Sosuke has a cut finger, but a freed fish.

**SOSUKE**

Ow.

Sosuke peels away the broken glass.

**SOSUKE**

It looks kind of dead.

Ponyo makes a slurping sound and licks Sosuke's finger.

**PONYO**

(licking sound)

**SOSUKE**

It licked me!

(pause)

It's alive.

(end line o.s.)

Minion-waves rise in the near distance, watching.

**MINIONS**

(their sounds)

**EXT. SOSUKE'S HOUSE - DAY**

Lisa exits the house. A wind is rising.

**LISA**

Sosuke, I'm late!

**EXT. OCEAN - DAY**

The Minion crest rushes toward Sosuke as he clutches Ponyo in his palms.

**MINIONS**

(their sound)

Sosuke grabs his toy boat and races up the path to home.

**SOSUKE**

(over back of head)

Mom! A goldfish...

**LISA**

(o.s., over waves)

Sosuke!

**EXT. SOSUKE'S HOUSE - DAY**

Sosuke climbs.

**MINIONS**

(their sound)

Lisa is swept by a strange wind.

**LISA**

(to herself)

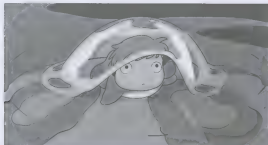
This wind is crazy.

(yells to Sosuke)

Sosuke, I'm starting the car now.

**EXT. OCEAN - DAY**

The red tresses of Fujimoto skim the surface of the blue sea and he rises. The watery minions approach him.





**FUJIMOTO**

You found my daughter?

Humbled, unsuccessful  
minions.

**MINIONS**

(moaning, revealing)

**FUJIMOTO**

What? She was captured by a  
human?

Fujimoto sees Sosuke nearing  
the top of the hill, the yellow  
house behind him.

**FUJIMOTO**

A boy. This is very bad.

A worried father shoos his  
minions away.

**MINIONS**

(moan)

**EXT. SOSUKE'S HOUSE - DAY**

Sosuke fills a green pail with  
water from a garden tap. He  
places Ponyo in it.

The fish floats. Sosuke pokes.

**SOSUKE**

Is it already dead?

A few more pokes—this could  
become tragic—but with a  
gurgle and a suck...

**PONYO**

(sipping sounds)  
...we discover...

**SOSUKE**

You are alive!

Ponyo squirts water in  
Sosuke's face.

**SOSUKE**

(laughter)

**LISA**

(o.s., over Ponyo)  
Sosuke!!!

**EXT. STREET OUTSIDE THE  
YELLOW HOUSE - DAY**

Lisa is now in the car.

**LISA**

I have a job you know.

**SOSUKE**

Look, Mom...  
(pause)  
I found a goldfish.

**LISA**

(over back of head)  
A goldfish?

**SOSUKE**

It was right down by the rocks.  
(end line o.s.)

**LISA**

Yeah?

Lisa is a bit preoccupied. A  
strange, zoot-suited man  
is walking up the street.  
He carries a spritzer and  
a tank on his back and  
is spraying around him  
as he climbs the hill.

**LISA**

(a gasp of indignation)

Lisa gets out of the car  
and somehow successfully  
camouflages her son's arrival  
at the car as she confronts  
the spritzing Fujimoto.

**LISA**

I don't know who you are,  
but we don't use weed killer  
around here.

Fujimoto is shocked.

**FUJIMOTO**

(close mouth gasp)

He looks at his spraying  
apparatus.

**FUJIMOTO**

Wha...? This is not senseless  
weed killer. This is the purest  
ocean water.  
(over back of head)  
It keeps me from drying out  
when I'm on land.

**LISA**

Whatever, as long as it's not  
weed killer.

Fujimoto might see Sosuke...

**LISA**

Excuse us.

**FUJIMOTO**

(over back of head)  
Wait...

Lisa speeds away.

**FUJIMOTO**

(open mouth gasp)

Fujimoto is left alone, staring  
at his predicament, spraying  
his skinny, drying-up bones.

**FUJIMOTO**

This is bad.  
(pause)

This is very bad.

**INT./EXT. LISA'S CAR - DAY**

Zippering down the hill, around  
corners, hell on wheels—  
Lisa's late.

**INT./EXT. LISA'S CAR - DAY**

Zippering down the hill, around corners, hell on wheels—  
Lisa's late.

**LISA**

Gee, that guy was one wing-nut.

Re-thinks it.

**LISA**

(to Sosuke)

But don't you call people wing-nuts. We don't judge others by their looks.

**SOSUKE**

I know, Mom. I don't.

Lisa glances at the pail in Sosuke's lap.

**LISA**

Another experiment for school?

**SOSUKE**

Mmmm.

**LISA**

(o.s., over Ponyo)

Your teacher never likes show-and-tell.

**SOSUKE**

I think it'll be fine.

(to Ponyo)

Don't worry, I'll take good care of you.

**LISA**

(small laugh)

She sure is pretty.

**EXT. HARBOR TOWN - DAY**

Lisa drives like a wingnut. We can see freighters coming in to dock.

**INT./EXT. LISA'S CAR - DAY**

Lisa sees the inevitable spoiler up ahead.

**LISA**

There's a ship headed for drydock.

Lisa stuffs a sandwich in her mouth and hands one to Sosuke.

**LISA**

Sosuke, hurry up and eat your breakfast. Ham sandwiches.

**SOSUKE**

I wonder if she'd eat this.

(to Ponyo)

Want some?

Sosuke looks at his thumb.

**SOSUKE**

Hey!

(pause)

My cut is all gone.

(licks his thumb)

Sosuke turns to Lisa.

**SOSUKE**

Mom, I think I will call her Ponyo.

**LISA**

(mouth full)

Ponyo?

**SOSUKE**

She came to me.

(looks at Lisa)

She might be magic.

(o.s., over Ponyo)

I am going to have to be very careful.

Sosuke offers a crumb of bread to Ponyo who is not impressed.

**SOSUKE**

Want ham instead?

Sosuke tears off a small piece, but Ponyo grabs the entire slice and eats it.

**SOSUKE**

Oh, Mom.

(pause)

Ponyo likes ham.

**LISA**

So, she thinks she's human.

**EXT. COAST ROAD - DAY**

As Lisa races time, Fujimoto has returned to the sea. He follows the car, riding a fantastical yacht, sinking and rising, dodging freighters.

**BENEATH THE SEA:**

Fujimoto is headed for a ship's propeller.

**FUJIMOTO**

Whoa!

(pause)

Turn!

(efforts as he turns his yacht)

Clouds of grey muck and yuck fly into the sorcerer's face.



**FUJIMOTO**

(o.s., over boat)  
Humans are disgusting!

**EXT. DRY DOCK - DAY**

A ship is being pulled onto the dock, inching forward, ready to settle. A CROSSING GUARD knowingly waves on Lisa.

**CROSSING GUARD**

Lisa, c'mon! Hurry up!

She makes it.

**BENEATH THE SEA**

Lost in the garbage and sewage, Fujimoto navigates muddy waters.

**FUJIMOTO**

All this waste. Filth.

**EXT. COAST ROAD - DAY**

Lisa hits ground level and spins past a minivan marked Property of the Senior Citizen Center.

**LISA**

Beat you there, ladies!

**INT./EXT. LISA'S CAR - DAY**

Sosuke looks out the window. He holds the bucket up for a fish-eyed view.

**SOSUKE**

Ponyo, you can see our house.

**EXT. SCHOOL - DAY**

Kids hanging out.

**CHILDREN**

(presence)

**EXT. SENIOR CENTER - DAY**

Lisa swirls into the parking lot.

**LISA**

Ask about the fish.

**SOSUKE**

(mouth obscured)  
Yes.

**LISA**

Good luck.

**SOSUKE**

I will.

Lisa runs into the building as NAOMI, a female nurse, pushes an empty wheelchair toward the minibus.

**LISA**

(over back of head)  
Morning, morning. Seems I'm always late.

**NAOMI**

Help me with another wheelchair?

**LISA**

(over back of head)  
Sure.

Sosuke climbs out of the car. Green pail tenderly clutched in two hands, he walks past one of the old ladies, YOSHIE, as she is being helped from the bus.

**YOSHIE**

Good morning, Sosuke.

**SOSUKE**

Excuse me, I'm a little preoccupied, Yoshie.

**YOSHIE**

Is that so?

Shima lowers the second old lady, TOKI, from the bus.

**TOKI**

Sosuke, a moment...

**SOSUKE**

(o.s., over minibus)  
Not now, Toki. I'm concentrating.

**TOKI**

(exasperated sound)

**EXT. SCHOOL YARD - DAY**

Sosuke is concentrating as he approaches the school.

**SOSUKE**

Maybe she *will* get mad.

He looks around, has an idea.

**SOSUKE**

I got it.

Sosuke places Ponyo's bucket under a bush.

**SOSUKE**

(over back of head)  
You'll be safe here, Ponyo.  
(pause)  
I'll be back soon.

Sosuke backs away from the bush, thinking...

**SOSUKE**

I wonder if there are any cats around here.  
(end over back of head)  
He grabs a large leaf and lays it across the lip of the green pail.

**SOSUKE**

That should do it.  
(pause)  
Stay put. I'll be right back.

**EXT. SCHOOL - DAY**

More mingling...

**CHILDREN**

(presence)

**WOMAN**

(over back of head)

See you later...

(pause)

Hello there, Toshi.

**INT. SCHOOL - DAY**

Sosuke stands hesitantly inside the doorway. A TEACHER holds a baby while talking to the BABY'S MOTHER.

**TEACHER**

(over back of head)

I'll call you if her cough gets worse, but she looks fine.

(to the baby)

You good, little sweetie?

**BABY'S MOTHER**

Oh, thank you. Good.

(to the baby)

Bye bye.

Sosuke is noticed.

**SOSUKE**

Good morning, Sensei.

**TEACHER**

(over back of head)

Good morning, Sosuke.

The Baby's Mother exits.

**BABY'S MOTHER**

(over back of head)

Bye, Sosuke.

One young and fabulous KUMIKO, the class terror, enters.

**KUMIKO**

Sosuke.

**SOSUKE**

Yes, Kumiko.

**KUMIKO**

Look at me! My mother made me a new dress. Isn't it unique?

Sosuke could not care less.

**SOSUKE**

(closed-mouth grunt)

KAREN, a more observant female, joins them.

**KAREN**

(over back of head)

Sosuke, let's go play.

**SOSUKE**

Can't. Not now. I'm busy.

**KUMIKO**

(mouth obscured)

You're not busy, you're five.

**SOSUKE**

I am too. I have a job.

**KUMIKO**

You are so... aloof.

**KAREN**

Yeah.

Kumiko and Karen walk away in a huff. Sosuke now makes his break, edging out the door and slipping away.

**EXT. SCHOOL YARD - DAY**

Sosuke lifts the oversized leaf and peers into the pail.

**SOSUKE**

(over back of head)

(gasps)

Again, Ponyo looks plump, round and dead. Sosuke nudges Ponyo, but she doesn't move.

**SOSUKE**

Ponyo!

Ponyo yawns.

**SOSUKE**

(relieved laugh, cough, choke...)

Sosuke wipes tears from his eyes.

**KUMIKO**

(o.s., over Sosuke)

Oh, Sosuke.

**SOSUKE**

(gasps)

Kumiko is leaning over his shoulder.

**SOSUKE**

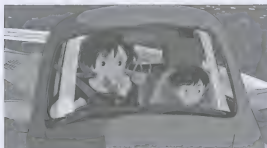
Ah! Kumiko!

**KUMIKO**

What is that?

(pause)

There are rules about bringing things to school you know.



**SOSUKE**

I know. This isn't school.

[pause]

These bushes are on the Senior Center's property.

**KUMIKO**

(over back of head)

Let me see.

Kumiko peers into the bushes.

**KUMIKO**

Oh, a goldfish.

**SOSUKE**

She's not *just* a goldfish. She's Ponyo.

**KUMIKO**

Ponyo?

[pause]

Let's see her.

**SOSUKE**

(o.s., over Ponyo)

Okay, but don't tell anyone she's here. The rules...

**KUMIKO**

(over back of head)

I know. I won't.

Sosuke pulls the pail out of the bushes.

**SOSUKE**

Look at her. Isn't she pretty?

Ponyo glares at Kumiko and turns away. Kumiko is indignant.

**KUMIKO**

That's the most boring goldfish I have ever seen in my entire life.  
(line ends o.s.)

Ponyo sprays Kumiko with her now trademark fountain of water.

**KUMIKO**

(shrieks)

**SOSUKE**

(gasps)

**KUMIKO**

(looks at wet dress)

(cries)

(continues o.s.)

Sosuke thinks fast and bolts.

**EXT. SENIOR CENTER - DAY**

Sosuke sets down the slopping bucket.

**SOSUKE**

That one was Kumiko's fault.  
(pause)

We should never judge others by their looks.

Sosuke sees a garden hose handy.

**SOSUKE**

Let's get you some more water.

Sosuke pulls on the garden hose.

**SOSUKE**

(efforts)

While attempting to manhandle the hose, Kumiko knocks over the pail and the water flows away and Ponyo is left flopping on an outdoor drain.

**SOSUKE**

(gasps)

Sosuke fills the bucket and plops Ponyo's chubby body into the water.

Dead again?

**SOSUKE**

Ponyo!

Ponyo opens her eyes and squirts Sosuke in the face.

**SOSUKE**

(startled, relieved, exhausted laughter)

That was my fault.

Ponyo squirts her friend a few more times.

**SOSUKE**

(closed-mouth laughter)

We hear:

**YOSHIE**

(o.s., over Sosuke)

There it comes again. I hear old Sosuke's voice.

**EXT. OUTSIDE THE SENIOR CENTER - DAY**

Yoshie and Noriko sit in their wheelchairs, waiting for something to happen as they take in a view of the lawn.

**YOSHIE**

But, I know our boy is in school right now, so it must be only in my head.

Sosuke comes through the brush, carrying his precious green pail.

**SOSUKE**

Look, Yoshie.

(pause)

I'm right over here.

**YOSHIE**

Oh, that's a relief, I haven't lost my mind quite yet.  
(end over the back of her head)

**SOSUKE**

Are you ready to see my big surprise?



**YOSHIE**

(over back of head)  
What is it?

**SOSUKE**

I'll show you. But first, guess  
what color she is?

**YOSHIE**

Hmmm, "she".  
(pause)  
She's red!

**NORIKO**

Red!

**SOSUKE**

That's right! How did you both  
guess that?

**YOSHIE/NORIKO**

(o.s., over Sosuke)  
(together)  
Let's see her, Sosuke, come  
on, show us.

**SOSUKE**

Okay.  
The ladies peer into the  
bucket: something has hap-  
pened today—a fish has come  
to visit.

**YOSHIE**

Well, look.

**NORIKO**

Oh, very pretty.

**SOSUKE**

Her name is Ponyo.  
She likes to eat ham...  
(Hear o.s. Ladies: "Ham? He  
said ham?")

**SOSUKE (CONT)**

She might do magic. That's the  
secret.  
(end with mouth obscured)  
(turns head)  
She likes to eat ham and she  
can do magic.  
(end with mouth obscured)

**YOSHIE**

(open-mouthed gasp)

**SOSUKE**

I got a cut on my thumb, and  
it went away.  
(pause)  
Because she licked it.

**YOSHIE**

(open-mouthed gasp)  
Wha...?

**NORIKO**

(open-mouthed gasp)

**YOSHIE**

My back and hips could use  
some of that magic... Maybe  
she'd fix my hips for me.

**NORIKO**

I'd let a fish lick me if it would  
get me out of this wheelchair.

**SOSUKE**

(mouth obscured)  
Well, I don't know about all  
that licking. I'd have to ask  
Ponyo.

Toki drives up in her  
electric chair.

**TOKI**

Let me have a look in that  
green pail.

**SOSUKE**

Yes, Toki-san.

Toki peers at the fish  
and recoils with fear.

**TOKI**

Hawh... It has a real face on  
it!

Sosuke is shocked: Toki  
can see what he sees,  
but it frightens her.

**TOKI**

Hurry up and put it back in  
the ocean or we'll have a tsu-  
nami.

**YOSHIE**

With you it's all tsunami, tsu-  
nami, tsunami, day and night.  
(end line o.s.)

**TOKI**

Fish with faces who come out  
of the sea cause tsunamis.  
That's what they always say.

Ponyo is ready—  
she squirts Toki.

**TOKI**

Ah!  
(o.s., over Sosuke)  
It's the tsunami! It's here!  
(on screen)  
Help!



**TOKI (CONT)**

(she flails her arms)  
 Sosuke, put her back where  
 she belongs!  
 (line ends o.s.)  
 Sosuke runs. Lisa enters.

**LISA**

(open-mouthed gasp)  
 She turns to Toki.

**LISA**

(over back of her head)  
 Toki, what's the matter?

**TOKI**

Ah!  
 (pause)  
 I'm soaking wet, my clothes  
 are completely ruined!

**EXT. OCEAN'S EDGE - DAY**

Pulled back to the sea, Sosuke  
 and Ponyo descend along wet  
 and slimy boulders through  
 the scampering of crabs and  
 mollusks, down to the edge of  
 the water.

**LISA**

(o.s., over Sosuke)  
 Sosuke!

Down and down.

**LISA**

(o.s., over Sosuke)  
 Sosuke!  
 (pause)  
 Sosuke!

Sosuke hides beneath  
 a dark, wet rock.

**LISA**

(o.s., over Sosuke)  
 Sosuke!

Lisa is leaning over the  
 road's concrete barrier.

**LISA**

Come back here and apolo-  
 gize.  
 (exasperated breath)

Back to Sosuke, curled tight.

**SOSUKE**

(to Ponyo, over back of head)  
 Don't worry, Ponyo.  
 (pause)  
 No matter what, I will protect  
 you. I promise.

Ponyo gazes at Sosuke.  
 She speaks.

**PONYO**

Sosuke.

It's like the hiss of a wave, is  
 it real?

**SOSUKE**

(gasp)

**PONYO**

Sosuke.

We hear Lisa calling his name  
 in the background, overlapping  
 Ponyo.

**SOSUKE**

(a gasp, a laugh)

**PONYO**

Ponyo.

That was real.

Sosuke nods his head.

**SOSUKE**

(whispers)  
 Ponyo.

Lisa's voice becomes  
 a soft echo. Sosuke  
 points to himself.

**SOSUKE**

Sosuke.

**PONYO**

Ponyo loves Sosuke.

Ponyo does a few back-  
 flips. She has arrived!

Sosuke pulls his skinny knees  
 tight to his chest, his head  
 bows low, as if praying, and  
 he says, with all humility and  
 responsibility and truth:

**SOSUKE**

I will love you, too.

**PONYO**

Ponyo loves Sosuke!

**SOSUKE**

(laughs)

And, as if to answer his  
 sweet, childish joy, Fujimoto  
 rises from the frothy sea.

**EXT. OCEAN - DAY**

Fujimoto releases a quiver  
 of slithering, wiggling fish  
 into the sea and they quickly  
 transform into his obedient  
 minions, swimming toward the  
 shore.

**EXT. OCEAN'S EDGE - DAY**

Sosuke sees those scary  
 waves coming toward him and  
 Ponyo. He grabs the bucket.

**SOSUKE**

(gasps)

**MINIONS**

(moan)

Sosuke is no match for the min-  
 ions. Overwhelmed, he is pulled  
 under. As he loses his grip on  
 the bucket the minions grab it.  
 Sosuke is tossed and turned.

**SOSUKE**

(gasps)

(turns and gasps again)

Fujimoto sinks back  
beneath the surface  
with Ponyo in hand.

**SOSUKE**

Ponyo!

Sosuke pushes deeper  
into the water.

**SOSUKE**

(over back of head)

Ponyo! Ponyo!

(pause)

Ponyo!

The bucket drifts by.  
Sosuke pulls it to him.

**SOSUKE**

(gasps)

Ponyo! Ponyo?

Now, Lisa sees her son  
drifting deeper into the  
tumultuous water.

**SOSUKE**

Ponyo!

**LISA**

Sosuke!

She runs.

**SOSUKE**

Ponyo!

(pause)

Ponyo!

Lisa runs down the stairs  
and over the boulders.

**SOSUKE**

(o.s., over Lisa)

Ponyo?

**LISA**

(breathes, gasps)

Sosuke submerges, green  
pail in his outstretched arm.

**SOSUKE**

Ponyo!

**LISA**

(breathes, as she runs)

Sosuke re-appears, crying:

**SOSUKE**

Ponyo!

Lisa reaches him and pulls  
him into her arms and  
out of the rolling sea.

**SOSUKE**

(crying)

**EXT. SENIOR CENTER - DAY**

Lisa makes her way back  
to the center, a sobbing  
Sosuke in her arms. The Old  
Ladies move towards them.

**BENEATH THE SEA**

Fujimoto speeds through the  
ocean depths, Ponyo held  
prisoner in a silky bubble.

**EXT. COAST ROAD - DAY**

Lisa drives to the market.

**INT./EXT. LISA'S CAR - DAY**

A tired, sad Sosuke  
finds some comfort in  
an ice cream cone.

**LISA**

Listen, Sosuke.

(pause)

You know this could be for the  
best.

(pause)

I know you tried, but Ponyo is  
a fish. She wasn't meant to  
live in a bucket. The ocean is  
home to her.

(pause)

Anyway, let's get home.

Lisa weaves past an oncoming  
car.

**LISA**

(over back of head)

Hopefully, that spritzing weirdo  
is gone.

Lisa leans toward Sosuke.

**LISA**

Can I have a lick?

(pause)

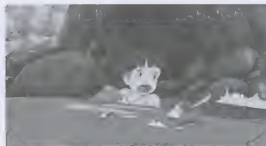
Hurry, it's starting to melt.  
(takes a big lick)

Lisa careens a bit.

**LISA**

Yum. Dad's favorite. Me, too.

The tall grasses and weeds  
shimmer alongside the road.



**LISA**

I'm really sorry, baby.

(pause)

Dad is finally home tonight.

(o.s., over house)

You can tell him all about

Ponyo.

**EXT. SOSUKE'S HOUSE - DAY**

Lisa struggles through the front door with a load of groceries.

**LISA**

(efforts)

Her son is drooping.

**LISA**

No more ocean today, okay?

**SOSUKE**

(o.s., over Lisa)

Mmmm.

Sosuke stares longingly at the ocean.

**LISA**

(o.s., over Sosuke)

Sosuke?

Lisa shares his view of the sea.

**LISA**

Sosuke, time to come in now.

**SOSUKE**

Maybe if I leave the pail,

Ponyo will know where we live when she comes back.

**LISA**

Do that.

(pause)

I think that's a lovely thing to do for Ponyo.

**SOSUKE**

Mmmm.

**INT. SOSUKE'S HOUSE - NIGHT**

Lisa is steaming big leafy greens. The phone rings.

**LISA**

Sosuke!

(over back of head)

Can you get that? It must be your dad.

**SOSUKE**

(answers phone)

Hello?

(pause)

Yep.

(pause)

She's fine.

(o.s., over ship)

Are you at the dock yet?

**KOICHI (O.S.)**

(over ship)

I caught a second run. I have to take it, so I won't be home tonight. I'll signal you when we pass. Can you help me out with Mom?

**SOSUKE**

(pause)

No, you should tell her.

Lisa takes the phone.

**LISA**

(o.s., over her legs)

Hi, honey. Hmmm. What?

Sosuke sits with his toy boat.

The temperature rises.

**LISA**

Too many in a row, Koichi. Let someone else take it.

(pause)

Go ahead, abandon your wife and child up here on the cliff all alone.

Lisa slams down the phone.

**LISA**

Jerk!

Lisa returns to the kitchen and slams the colander into the sink.

**LISA**

(frustrated sound)

Come on, Sosuke, let's get out of here.

(ends under apron)

**SOSUKE**

What if Ponyo comes back?

**LISA**

(closed-mouth inhale)

(frustrated grunt)

Men are impossible.

Lisa decides on a beverage.

She pulls a beer from the fridge, pops it and is drenched in foam.

**LISA**

(startled reaction)

**INT. SOSUKE'S ROOM - NIGHT**

Sosuke scans the ocean with binoculars. Lisa lies on the floor, clutching a pillow.

Sosuke sees a signal from a passing ship.

**SOSUKE**

There's Dad!

(turns to Lisa)

Turn off the lights, Mom.

Don't you want to signal him?

**LISA**

(sighs)

Lisa is asleep on the floor.

Sosuke turns off the house lights, then begins to work a ship-to-shore flashing lamp.

**INT./EXT. THE KOGANEI**

**MARU - NIGHT**

Arai steers the ship while Koichi stands outside, signaling to Sosuke.

**KOICHI**

My son is working the signal all by himself!  
(pause)  
Can you believe that?

**ARAI**

Your wife must be very mad.

**EXT. SHIP - NIGHT**

A light flashes Morse code from the freighter.

**SOSUKE**

(o.s., over boat)  
(reading)  
S...O...R...

**EXT. BALCONY OF SOSUKE'S ROOM**

Sosuke translates his dad's signals.

**SOSUKE**

...R...Y.  
(turns to Lisa)  
Dad says that he's very sorry.

Lisa yells out a message for Sosuke to transmit.

**LISA**

B...U...G...O...F...F.

Sosuke sends the signal.

**SOSUKE**

B...U...G...O...F...F.

**LISA**

(o.s., over Sosuke)  
B...U...G...O...F...F

Dad sends another signal.

**SOSUKE**

Dad says he loves you.  
(o.s., over Lisa)  
Now he says, "Lots and lots."

**LISA**

(angry closed-mouth sound)

The wife rises and takes control of the messenger, signaling "You are a stink bug." Dad responds with an impressive light display on the ship.

**SOSUKE**

Wow!  
(pause)  
Nice, Dad.

Lisa storms off. Sosuke signals, "GOOD LUCK," back to Dad.

Dad signals back, "THANKS," "LOVE AND KISSES."

Sosuke goes inside and turns on the light. Lisa is akimbo on the boy's bed.

**LISA**

(sniffles)  
Sosuke strokes Lisa's whacky hair.

**SOSUKE**

(over back of head)  
Don't cry, Mom. I know Dad

**SOSUKE (CONT)**

breaks his promises sometimes.  
(o.s., over Lisa's head)  
But, he does his best for us. I promised Ponyo I'd take care of her, then I lost her.  
(on screen)  
I wonder if she's crying now.  
Oooo. Lisa sits up and grabs her boy, squeezing him to death.

**SOSUKE**

(reacts to being squeezed)

**LISA**

You are so good.  
(sings)  
"When you wish upon a star,  
makes no difference what you are..."

She continues humming, not knowing the words, and squeezing.

**SOSUKE**

(grunts from being squeezed)

**LISA**

Don't you worry Sosuke.  
(pause)  
You did your best. Ponyo will be fine.

**SOSUKE**

Mmmm.

**EXT. SOSUKE'S HOUSE - NIGHT**

On the yellow house, caught in the moonlight.





**LISA**

(o.s., over house)

I say we start with dessert  
and go backwards. It's been a  
weird day.

**INT. FUJIMOTO'S BASE - DAY**

Inside Fujimoto's Nautilus,  
Fujimoto's enchanted cave,  
an underwater dwelling of  
sand and glass, marble urns  
and coral carvings—pan  
down to find the man himself  
standing next to a transpar-  
ent spherical aquarium.

**FUJIMOTO**

(o.s., over ceiling)

It's all my fault, I exposed you  
to the magic and you are too  
young to understand.

Ponyo's sisters swim out of  
their aquarium dwelling to  
get a look at Ponyo—trapped  
in her solitary bubble.

**FUJIMOTO**

(o.s., over sisters)

I keep the sea in balance. It's  
a great responsibility.

Fujimoto spears an olive-  
like cube of green food.

**FUJIMOTO**

(mouth behind collar)

You will promise me this: you  
must never go back to the  
surface.

The toothpick pierces  
the bubble and the green  
substance is presented  
to an unwilling Ponyo.

**FUJIMOTO**

(o.s., over Ponyo)

Eat! Eat, Brunhilde.

**PONYO**

I want ham!

(spits the food away)

**FUJIMOTO**

(gasps)

Ham?

(pause)

Did you eat their food? What  
else?

(o.s., over Ponyo)

Did you... taste blood,  
Brunhilde?

**PONYO**

(begin over back of head)

My name is not Brunhilde.

(pause)

It's Ponyo.

**FUJIMOTO**

Ponyo?!

**PONYO**

Ponyo! Ponyo loves Sosuke!

(spins around)

I will be a human, too.

**FUJIMOTO**

Human?

(pause)

What do you know about  
humans?

(very slight pause when he  
grits his teeth)

They spoil the sea.

Ponyo's sisters watch,  
jaws dropped, scared.

**FUJIMOTO**

(o.s., over sisters)

They treat your home like  
their empty black souls.

Fujimoto stares off  
into the distance.

**FUJIMOTO**

I was once a human myself,  
Brunhilde.

**FUJIMOTO (CONT)**

(pause)

I had to leave humans behind  
to serve the earth.

**PONYO**

Hands! I want hands!

(looks at feet)

I don't want these flippers any  
more!

(o.s., over Fujimoto)

I want feet like Sosuke!

**FUJIMOTO**

(closed-mouth grumble)

That's enough!

(startled reaction)

**PONYO**

(straining sounds)

**PONYO'S SISTERS**

(open-mouthed reactions)

Ponyo strains and strains  
—what's happening?—and  
strains, and then she sprouts  
appendages—inferior, scraw-  
ny little chicken-like three-toed  
legs. It seems inevitable.

**PONYO**

(efforts as legs pop out)

**FUJIMOTO**

(shocked reaction)

**PONYO'S SISTERS**

(open-mouthed gasps)

Ponyo puts her fish shoulder  
to the wheel.

**PONYO**

(efforts as arms pop out)

I made hands!

(pause)

I made feet, too!

(pause)

Look!

(begin with mouth obscured)

Look!

**FUJIMOTO**

What? Oh, no! Don't tell me  
you've tasted human blood.

**PONYO**

I'm going to Sosuke.

**FUJIMOTO**

Enough!

(pause)

You're making a terrible mis-  
take.

(pause)

Don't do it.

(pause)

Stop it, stop changing now!

(o.s., over his hands)

Revert! Revert! Revert!

**PONYO**

(sounds from being squeezed)

Ponyo's bubble squish-  
es and squirts through  
Fujimoto's gripping fingers.

**FUJIMOTO**

(reacts, o.s.)

The bubble gets bigger.

**FUJIMOTO**

(reacts, o.s.)

Giant drops of sweat are  
sprinkled across Fujimoto's  
desperate face.

**FUJIMOTO**

Stop, stop, don't change, don't  
change. Revert, obey, revert!  
(squeezing efforts, o.s.)

Ponyo's bubble grows ever  
bigger. Again, as if inevitable.

**FUJIMOTO**

Ah!

(pause)

I need more power!

Fujimoto chugs some elixir  
from a long-necked bottle.

**FUJIMOTO**

(drinking sounds)

**PONYO**

(o.s., over Fujimoto)

Let me out, let me go. I want  
to see Sosuke! Let me go!

Fujimoto swallows and  
returns to Ponyo.

**PONYO**

Let...me out!

Fujimoto holds his hands  
over Ponyo, casting a spell.

**FUJIMOTO**

Be still. Be still, sweetheart.

(pause)

You can't be human and magic  
at the same time.

**PONYO'S SISTERS**

(open-mouthed whimpers)

Let her go, let her free.

Ponyo returns to her  
normal goldfish self and  
floats in her prison bub-  
ble; quiet, she sleeps.

**FUJIMOTO**

(sighs)

She's already so powerful. She  
is just like her mother.

Fujimoto gently lifts Ponyo  
in his long fingers.

**FUJIMOTO**

(o.s., over Ponyo)

She should remain innocent  
and pure forever.

**PONYO'S SISTERS**

(whisper to each other)

(yelps as Fujimoto approaches)

Let her go, let her go.

Fujimoto places Ponyo in the  
aquarium with her sisters.  
Her bubble—like Sleeping  
Beauty's tomb—rests solidly  
on the bottom.  
Close on Fujimoto.

**FUJIMOTO**

I don't have the power to hold  
her for long.

(pause)

I need her mother now.

(gasps)

(shakes head, gasps again)

A breach in the cavern has  
allowed a swarm of pink and  
blue CRABS to swarm in, sud-  
denly. Hundred of them—on a  
side-stepping mission.

**FUJIMOTO**

Ah!

(over back of head)

They're headed for my elixirs.

(shoos away crabs)

Shoo! Get out of here!

Fujimoto grabs his bottles  
of elixir and shoves them  
in an ancient freezer.



**FUJIMOTO**

(mouth mostly obscured)  
That was very close. My shields are weakening. I must be careful not to upset the balance of nature.

Fujimoto runs back into the main room.

**FUJIMOTO**

(over back of head)  
Calm. I must remain calm.  
(he turns around)  
When I think of meeting her again, my heart won't stop pounding. Hurry, hurry.

He turns out the lights.

**FUJIMOTO**

(mouth mostly obscured as he runs across room)  
All right, focus on work. This batch should be ready.

Fujimoto runs down a flight of stairs.

**INT. ANTECHAMBER/  
FUJIMOTO'S HOUSE- DAY**

A secret chamber. In the bowels of this coral cavern is a dark room filled with files and bottles and secret stuff. Fujimoto enters.

**FUJIMOTO**

At least there aren't leaks down here.

Fujimoto heads to a vault door. Like an old-fashioned Chicago bank, this door, marked "1907," has a spinning lock wheel and weighs a ton.

**FUJIMOTO**

(efforts)  
(over back of head)  
This door still won't shut tight.

**INT. ELIXIR VAULT - DAY**

Fujimoto opens the door.

**FUJIMOTO**

I shall fix that next.

He steps inside.

**FUJIMOTO**

If even one living creature got in here...

Fujimoto proceeds to prime the well. Into a deep, coral-walled well, glowing from its golden depths, Fujimoto pours an emerald liquid—the new batch of life force elixir. He drinks the final luminous drop.

**FUJIMOTO**

(reacts to the elixir)

Ah, yes. Superb.

(Pause)

I feel the power of the ocean in the furthest corners of my DNA.

(cut to wide shot)

When this well is full, the Age of the Ocean will begin again.  
(leans forward)

An explosion of life to match the Cambrian Age.

(pause)

An end to the era of those abominable humans.

Fujimoto leaves, closing the vault door behind him.

**FUJIMOTO**

(o.s., over door)  
Ach, this door...  
(having trouble getting the door to shut)

**EXT. FUJIMOTO'S BASE - DAY**

Fujimoto takes off in his fantastical yacht.

**INT. FUJIMOTO'S BASE**

Ponyo's sisters start to chew on the rubbery bubble which entraps their big sister. They nibble and chew as the slumbering princess fish awakens.

**PONYO'S SISTERS**

(presence)

Come out, come out.

The prison bubble pops.

With incredible will power, the goldfish pulls and pushes and voila! She sprouts those bird-like arms and legs.

**PONYO'S SISTERS**

(gleeful sounds)

Sister, sister.

**PONYO**

(kisses a sister)

Look out—Ponyo grows teeth! Real chompers!

**PONYO**

Teeth!

**PONYO'S SISTERS**

(baby talk)

(laugh while hanging onto

Ponyo's foot)

Teeth, teeth!

Her fate is revealed:

**PONYO**

I'm going back to Sosuke!

Ponyo willfully, but magically, creates a hole in the globe aquarium and water streams out.

**PONYO'S SISTERS**

Ah!

She now drills a passage in a porthole. Sea life rushes in.

**INT. ELIXIR VAULT - DAY**

Ponyo is swept toward the vault door, which—in her attempt to not be swept away—she inadvertently opens.

The aquamarine sea flows into the well and the elixir erupts in a golden stream, transforming Ponyo into a real little girl—with pudgy arms and legs and tummy and bellybutton.

**EXT. OCEAN - DAY**

Ponyo, her sisters, and armies of sea creatures burst from Fujimoto's sunken base and rush toward the ocean's surface.

**PONYO'S SISTERS**

(presence)

Teeth. Feet. Hands.

**PONYO**

(straining sounds)

Free!

**PONYO'S SISTERS**

(cheerful sounds)

Free!

Ponyo's sisters, like a tiny hurricane of gold, swirl and meld and transform into a school of giant fish.

**EXT. THE SURFACE OF THE OCEAN - DAY**

This leaping school of giant fish bursts from the water. They plunge back into the sea, rocking Koichi's ship.

**EXT. KOICHI'S SHIP - DAY**

Rocked and startled, out of nowhere this tumultuous wave comes.

**KOICHI**

A waterspout!

**ARAI**

Captain, look over there!

A mass of huge fish, rolling together in unison, race toward the ship.

**ARAI**

(o.s., over ship)

It's a rogue wave!

**KOICHI**

(o.s., over ship)

Turn her into the waves!

Koichi peers through his binoculars, he sees something strange.

**KOICHI**

(gasps)

What is that?

Ponyo—the girl!—barefoot on her sturdy little child legs, with arms pumping, runs across the back of the diving fish. Koichi watches, incredulous.

**ARAI**

(begin with mouth obscured)

Captain! The radio and the radar just went dead!

**KOICHI**

It's a little girl.

(pause)

She looks like she's about Sosuke's age.

**EXT. SCHOOL - DAY**

Parents collect their children from school. The rain is coming down now, hard and cold.

**SCHOOLKIDS**

(presence)

**INT. SCHOOL - DAY**

A MOTHER leaves with her young one. Sosuke stands in the hallway.

**MOTHER**

Thanks again.

**TEACHER**

(over back of head)

Sure. See you tomorrow.

(to Sosuke)

It's raining so hard, Sosuke.

Wait and I'll take you over myself.

**SOSUKE**

That's all right, I'll take the shortcut.

(pause)

Goodbye, Sensei.

**TEACHER**

Bye, Sosuke.

(over back of head)

Be careful out there.

**EXT. SCHOOL YARD - DAY**

Sosuke crosses the school yard to the senior center.



#### INT. SENIOR CENTER - DAY

Sosuke lets himself in through the heavy door. Rain is pelt-ing, lights are out. Staff mem-bers run about, tending to the senior citizens in the dark.

#### SENIOR CITIZENS

(presence)

Lisa, hands full, enters the lobby.

#### LISA

Sosuke.

(pause)

I'm sorry.

(pause)

The door wouldn't open, right?

The power just went out.

(pause)

Everything okay at school?

#### SOSUKE

(over back of head)

Mmmm.

NAOMI passes by and speaks softly with Lisa.

#### NAOMI

Lisa.

(pause)

We'll be fine here. Go on home.

#### LISA

Are you sure you don't need my help?

#### NAOMI

(o.s., over Lisa)

Don't worry, we'll be fine.

(on screen)

We're thinking of spending the night here.

(pause)

If I were you, I'd get out of here now...

(pause)

...and get back home while you still can.

#### LISA

(over back of head)

Wait here, Sosuke, I'll be right back.

#### SOSUKE

Okay.

Lisa leaves the room and Sosuke approaches Yoshie and Noriko. The ladies are sitting in their wheel-chairs, watching rain fall.

#### SOSUKE

Hi, Yoshie.

#### YOSHIE

Oh! Sosuke! Is that you?

(pause)

It's so dark, I can barely see you.

Sosuke hands Yoshie an origami goldfish.

#### SOSUKE

Here, Yoshie, I made this for you.

#### YOSHIE

Oh! What do we have here?

#### SOSUKE

There's one for you, too, Noriko.

#### NORIKO

Thank you, Sosuke.

#### TOKI

(o.s., over ladies)

I can't see a thing!

Toki enters in her wheelchair.

#### TOKI

I don't know why we're still here, it's just a little rain.

(o.s., over Sosuke)

I want to go back to my own house.

The lights suddenly come on.

#### YOSHIE

Ah, yes, that's more like it.

#### NORIKO

Now, let's see.

(looks at what she's holding)

Your goldfish!

#### YOSHIE

Maybe the lights came back on because Sosuke's here.

The TV is tuned to the weather, but there's a lot of signal interference.

#### TV ANNOUNCER

...They're now calling the bizarre event a "micro-typhoon."

(interference)

Ships in the affected area should exercise extreme cau-tion...

The transmission is inter-rupted. Toki fiddles with the remote control.

#### TOKI

This stupid TV.

(cut to profile)

Nobody understands weather anymore. Might as well look at shadows or listen to crickets.

The TV announcer contin-ues in the background.

#### TV ANNOUNCER

(o.s., Under scene)

Television and radio transmis-sion are being affected, and viewers in some areas may experience poor reception. If you have been notified to evacuate, please give the authorities your full coopera-tion. The micro-typhoon is



**TV ANNOUNCER** (CONT'D)

bringing heavy rain and high winds to some areas, with the possibility of landslides, flooding, and tidal surges. Remain tuned to this channel for further updates on the progress of the storm. And, as always, exercise extreme caution.

**YOSHIE**

(over back of head)

You should take your mom home now, Sosuke.

(on screen)

We've got our lucky goldfish to keep us company, so I'm sure we will be just fine.

**SOSUKE**

Mmmm.

Sosuke walks over to Toki and fishes another origami out of his pocket.

**SOSUKE**

This is for you, Toki.

**TOKI**

I can't tell what it is, it's all wrinkled. It's a...

**SOSUKE**

(unfolds it for Toki)

It goes like this.

**TOKI**

It's a... grasshopper.

**SOSUKE**

No, it's the *Koganei Maru*.

**YOSHIE**

That's the name of your father's ship, isn't it, Sosuke?

**SOSUKE**

(over back of head)

Mmmm.

**TOKI**

Still looks like a grasshopper.

Lisa appears at the door of the kitchen, wearing her coat.

**LISA**

Sosuke.

(pause)

We've got to get on the road. Let's hurry and say goodbye.

**SOSUKE**

Mmmm.

(turns to the ladies)

Ladies.

(bows)

Good evening.

**YOSHIE/NORIKO**

(over back of heads)

Good evening, Mr. Sosuke.

**TOKI**

Be careful the wind doesn't blow you away.

**EXT. SENIOR CENTER -**

**NIGHT**

Lisa opens the driver's side door.

**LISA**

Hurry. Slide in.

**INT./EXT. LISA'S CAR - NIGHT**

It's a typhoon out here.

**LISA**

Now the phones are out too.

Lisa drives along the coast. The sea is boiling.

**SOSUKE**

The ocean looks all puffed up.

Sosuke sees a ship struggling in the waves.

**SOSUKE**

You think the storm could sink the ships?

**LISA**

Ships can handle a storm. They go out to sea. That's what your father's doing, right now.

Sosuke notices a lunging black fish, it's galloping behind them around the curve.

**SOSUKE**

I saw a fish!

(pause)

Did you see that, Mom?

**LISA**

Put your seat belt on.

**EXT. DRY DOCK CROSSING**

Lisa races towards the dry dock. The place is a river of rushing water; the two crossing guards wave her to a stop. They shout to be heard



above the wind and rain and waves crashing against the harbor's cement walls.

**CROSSING GUARD A**

(mouth obscured)

Hold on, Lisa. Can't cross here.

**CROSSING GUARD B**

Looks like they're going to evacuate this side.

**LISA**

Is it mandatory?

(tiny pause)

There are still a few people up at the senior center. You should get them out.

**CROSSING GUARD B**

The sea wall is high, they'll be all right.

**LISA**

OK, but right now I need to get home.

**CROSSING GUARD B**

Well, you can't cross here.

**CROSSING GUARD A**

Take the mountain road.

It's blowing and the rain is torrential, lights are out, tempers are short, nerves are frayed. Lisa is going home.

**INT. LISA'S CAR - NIGHT**

She straps on her seat belt and says:

**LISA**

Hold on, Sosuke.

**SOSUKE**

Mmmm.

Lisa begins inching the car toward the flooded crossing.

**CROSSING GUARD B**

Big one coming!

**CROSSING GUARD A**

Go back, Lisa!

The wave is building, stretching high, ready to break.

**CROSSING GUARD A**

Here it comes!

**CROSSING GUARD B**

Let's get out of here!

The men run. Lisa revs her engine. She waits for the water on the dry dock to be sucked back into the enormous wave and when it recedes, she guns it.

**EXT. COAST ROAD - NIGHT**

Sosuke stares out the window. The waves are like fish, they are enormous and black and shiny. But, now there are fish, too—black and shiny and enormous, rolling and leaping and moving close on the road and the car—one can barely tell the difference between wave and fish. Sosuke can.

**SOSUKE**

The fish are following us now.

**LISA**

(over back of head)

Seat belt, Sosuke! Seat belt!

And now, the most wonderful, incredible thing: Ponyo, running along the backs of the fish, leaping with them, above them, between them, her eyes on the prize—Sosuke. She is a laughing, red-haired little girl, tight-rope along the spines of giant sea monsters.

**SOSUKE**

(gasps)

Sosuke falls over as Lisa takes a sharp curve.

**SOSUKE**

Ah!

**LISA**

Hang onto something!

Ponyo sprints along the waves, chasing after Sosuke.

**INT. LISA'S CAR - NIGHT**

Lisa is a wild thing herself.

**LISA**

That wave is just after us!

Through the window, Sosuke watches Ponyo run. Lisa speeds around a corner and Ponyo can't quite keep up... she falls into the sea foam.

**SOSUKE**

Mom, the little girl just fell in!

**LISA**

What?

**SOSUKE**

She was running on fish and she fell!

Lisa slams on the brakes.

**EXT. PROMONTORY ROAD - NIGHT**

Lisa gets out of the car. Sosuke follows.

**LISA**

Where?

They look at the water, but all they see are massive waves.

**LISA**

(to herself)

I've never seen the ocean like

**LISA** (CONT'D)

this.

(turns to Sosuke)

Sosuke, where did you see a little girl?

**SOSUKE**

She was out there, running on top of huge fish.

**LISA**

(o.s., over Sosuke)  
Impossible.

A massive wave is headed toward them.

**LISA**

Sosuke... Let's go!

In an instant, the wind catches Sosuke and pulls him over the guard rail.

**SOSUKE**

Ah!

Lisa makes a leaping grab and pulls him back.

**LISA**

(efforts)

Lisa pushes Sosuke into the car with her, then hits the gas, escaping a tremendous rush of water.

**INT./EXT. LISA'S CAR - NIGHT**

Lisa tears up the hill.

**LISA**

Hold on, Sosuke, we're almost home.

**EXT. SOSUKE'S HOUSE - NIGHT**

Lisa speeds around the bend, toward the house. In the near distance, out of a flood of foaming, inky blue water, dances the green bucket.

**SOSUKE**

(gasps)

Now, Ponyo emerges from the water, taking the bucket, running with it, toward the car.

Lisa gets out of the car, staring.

**LISA**

There's a little girl...

(waving to Ponyo)

Come over here! We'll help you!

Sosuke runs toward Ponyo.

**LISA**

(mouth obscured)

Stay there, Sosuke!

**PONYO**

(gasps at the sight of Sosuke)

Ponyo runs toward Sosuke, ducking between Lisa's legs.

**LISA**

(breathes as she runs)

(reaction as Ponyo slips beneath her)

Ponyo leaps into Sosuke's arms and hugs him.

**SOSUKE**

(squeezed reaction)

Lisa runs up.

**LISA**

Sosuke, do you know this girl?

Sosuke looks Ponyo over.

**SOSUKE**

Ponyo?

**PONYO**

Mmmm. It's me, Ponyo!

**SOSUKE**

It is you!

**PONYO**

(laughs)

**SOSUKE**

Mom!

(pause)

Ponyo came back, and she's a little girl now.

(Reacts to Ponyo jumping on him)

**LISA**

Huh?

A huge waterspout rises into the night sky. Ponyo's tiny sisters ride atop it.

**PONYO'S SISTERS**

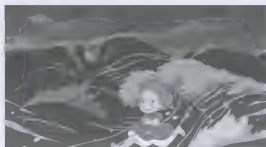
(hooting and hollering)

Sosuke! Sosuke!

**PONYO**

(to her sisters)

I found Sosuke!



Large golden raindrops fall from the sky. Lisa scoops up the kids and heads to the yellow house on the cliff.

**LISA**

(efforts as she picks them up, carries them to door)

**INT. SOSUKE'S HOUSE - NIGHT**

Lisa sets the kids down.

**LISA**

(efforts)

All right...

(turns to Sосuke)

Sosuke and Ponyo...

(turns to Ponyo)

Life is mysterious and amazing.

(turns to Sосuke)

But, we have work to do now.

(turns to Ponyo)

And, I need both of you to stay calm.

(pause)

Me, too.

Ponyo nods.

**LISA**

Good girl.

Lisa pulls a round emergency light from its wall socket.

**LISA**

You can take off your raincoat now, Sосuke.

(turns to Ponyo)

I've got a job for you, Ponyo.

(pause)

Will you hold the light?

The light is green and white and bright and heavy and altogether fabulous.

**PONYO**

(gasps)

**LISA**

Stay here while I get a towel.

**INT. LIVING ROOM - NIGHT**

Sosuke and Ponyo run into the room. Ponyo is here, she's there, she's everywhere.

**SOSUKE**

Here, this way!

**PONYO**

(reacts to going the wrong way)

**SOSUKE**

(laughs)

**PONYO**

(over back of head)

Smells like you in here!

Ponyo smacks into the sliding glass door.

**PONYO**

(over back of head)

Ow.

**SOSUKE**

(over back of head)

Ponyo!

Ponyo runs straight into the fluffy towel Lisa is holding.

**PONYO**

(reacts to being caught)

**LISA**

There! I gotcha!

(pause)

Now, let's rub you down and dry you off.

**PONYO**

(open-mouthed reactions to being dried off)

**LISA**

Look at that pretty red hair, it's almost dry.

(open-mouthed surprised sound)

**PONYO**

(open-mouthed confused sound)

**LISA**

(o.s., over Ponyo)

Your clothes are dry, too.

**SOSUKE**

That's because Ponyo was a fish, Mom.

(pause)

Water can't make her wet.

**PONYO**

Mmmm.

Ponyo buries her nose in the towel.

**PONYO**

(mouth obscured)

I really like this thing!

**LISA**

So.

(pause)

Let's calm ourselves down with a hot drink.

Lisa dons her apron and goes to the sink.

**LISA**

Ponyo, will you hold the light for me?

**PONYO**

(over back of head)

Coming!

Lisa holds up the kettle.

**LISA**

Okay, who assumes the water is working?

**SOSUKE**

I do!

**PONYO**

I do!

Lisa turns the tap and  
yes, there is water.

**SOSUKE**

Water!

**PONYO**

Water!

**SOSUKE**

We have our own water tank  
outside in the yard.

**LISA**

And, who thinks the stove will  
light?

(turns knob)

And... light!

(the burner lights)

All right!

**PONYO**

All right!

**SOSUKE**

We have our own propane  
tank.

Lisa goes to the refrigerator  
and gets milk and honey.

**LISA**

Let's all sit at the table.

**SOSUKE**

Okay.

**PONYO**

Okay.

Ponyo, still clutching towel  
and lamp, runs to the window.

**SOSUKE**

Ponyo, the table's over here.

Ponyo jumps onto her  
chair and stands on it.

**SOSUKE**

Now, sit down, like this.

Ponyo plops into her seat.

**PONYO**

(happy sound)

**SOSUKE**

Now put your stuff down.

Ponyo shakes her head no.

**SOSUKE**

You need to use your hands.

**PONYO**

No, I'll use feet.

Ponyo wiggles her pudgy  
pink toes like fingers.

**SOSUKE**

Look at that!

Lisa arrives with a  
tray of drinks.

**LISA**

Mmmm.

(pause)

What are you doing?

**SOSUKE**

Look at her feet!

(pause)

They're just like hands.

Lisa sets a mug in  
front of Ponyo.

**LISA**

(o.s., over Sosuke)

Ponyo.

(gives Sosuke a mug)

Sosuke.

Ponyo watches Sosuke  
to see what to do.

Sosuke stirs his drink.

**SOSUKE**

This is the best!

Sosuke licks his spoon.

Ponyo stirs her drink

and licks her spoon.

**PONYO**

(closed-mouth yummy sound)

**SOSUKE**

(sound as he pulls spoon out  
of mouth)

(blows on his drink)

**PONYO**

(blows on her drink)

**LISA**

(closed-mouth laugh)

**PONYO**

(downs her drink)

(sighs)

(hiccups)

Lisa finishes her tea.





**LISA**

(closed-mouth sigh)

(open-mouthed inhale)

That sure hit the spot.

(pause)

So, what would the two of you like to do now?

**PONYO**

Ponyo wants ham!

**SOSUKE**

All she thinks about is ham, Mom.

Ponyo nods.

**LISA**

I'll make some dinner, then.

(pause)

But first we should start the generator so we can call Koichi.

**SOSUKE**

(to Ponyo)

That's my Dad. We talk to him on the radio.

(pause)

He's out at sea right now, but he'll be fine.

**PONYO**

Is he an evil wizard?

**SOSUKE**

No, of course not.

(o.s., over Lisa)

He's the captain of a ship.

**LISA**

So, Ponyo.

(pause)

What's your dad like?

**PONYO**

He hates humans.

(pause)

He keeps me in a bubble.

**SOSUKE**

(surprised reaction)

**PONYO**

So I swam away from home.

**SOSUKE**

(even more surprised reaction)

**LISA**

So what's your mother like, then?

**PONYO**

Oh, she's big, and so beautiful...

(turns to Sosuke)

...but she can be scary.

**SOSUKE**

Just like my mom.

**LISA**

(laughs)

**INT. STORAGE ROOM - NIGHT**

Lisa enters and kneels down by the generator. Ponyo and Sosuke follow.

**LISA**

Ponyo, over here, please.

Lisa tries to start the generator.

**LISA**

(efforts)

(breaths)

Ach! Looks like something's wrong with it.

**SOSUKE**

Maybe it's clogged.

**PONYO**

It is clogged.

(points to the generator)

It's clogged right over there.

**LISA**

(efforts fiddling with the generator)

Ponyo focuses on the generator.

**PONYO**

(strained sounds)

**SOSUKE**

(gasps)

The generator grinds to life. Lights come on.

**LISA**

All right!

**PONYO**

It's light now!

Sosuke is stunned.

**SOSUKE**

Ponyo, you're enchanted. (end over back of head)

**EXT. SOSUKE'S HOUSE - FRONT YARD - NIGHT**

Lisa sets up an antenna on the lawn.

**PONYO**

(mouth obscured)

Antenna! Antenna!

**SOSUKE**

Hey, Mom.

(pause)

Did all the ships out there sink do you think?

**LISA**

I don't see any light out there.

**INT. SOSUKE'S HOUSE - NIGHT**

Lisa gingerly turns the dial on a shortwave radio. Ponyo winces at the feedback.

**PONYO**

Too loud!

**SOSUKE**

What's wrong?

**LISA**

I can't get any reception,  
that's unusual.

(speaking into microphone)

Transmitting from JA4LL.

**JA4LL**

(o.s., over antenna)

Come in, Koichi. This is Lisa,  
Sosuke, and Ponyo. We want-  
ed you to know that we're all  
doing fine.

Lisa moves the micro-  
phone toward Sosuke.

**SOSUKE**

(yelling into microphone)

I am taking care of everyone,  
Dad.

**PONYO**

(into microphone)

Ham!

**INT. SOSUKE'S HOUSE -  
COFFEE TABLE**

Sosuke and Ponyo, sit-  
ting at the low living room  
table, eagerly dump instant  
noodles into their bowls.  
Ponyo crushes hers.

**SOSUKE**

(laughs)

Lisa enters with the kettle.

**LISA**

(over back of head)

Got your noodles ready?

(kneels to pour water)

Be careful, it's really hot.

Lisa pours water into each  
bowl and places a lid on top.

**LISA**

(over back of head)

It's not ready yet.

**SOSUKE**

It takes three minutes.

The children wait patiently,  
then Lisa returns.

**LISA**

(o.s., over Ponyo)

Okay! Close your eyes.

(kneels)

Keep 'em shut.

(leans forward)

Ponyo.

(o.s., over Ponyo)

No peeking.

**PONYO**

(gasps)

Lisa puts something in the  
bowls and replaces the lids.

**LISA**

Get ready to look now.

(touches the lids)

Abracada...

(removes the lids)

...bra.

**SOSUKE**

Ah!

**PONYO**

Ah!

The bowls now con-  
tain slices of ham.

**PONYO**

It's ham!

**SOSUKE**

Careful, it's hot.

(Sees Ponyo stick boiling hot  
ham in her mouth)

Ah!

Ponyo dances around  
with her mouth open.

**PONYO**

Hot! Hot! Hot hot hot!

**LATER**

Ponyo slurps her  
noodles, drowsy.

**PONYO**

(sleepy sounds)

First her eyes droop, then her  
eating slows, and then Ponyo  
rather elegantly topples over,  
fast asleep under the table.

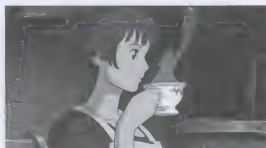
**SOSUKE**

Hey, Mom, Ponyo fell asleep.  
(end with mouth obscured)

**PONYO**

(snoring)

Lisa puts Ponyo on the couch  
and tucks a blanket around  
her.



**SOSUKE**

[mouth obscured]

Do you think Ponyo came from  
far, far away?

**LISA**

I'm sure of it.

[pause]

But, where?

**EXT. SOSUKE'S HOUSE -  
NIGHT**

Lisa looks out the window.

**LISA**

Look outside, Sosuke. The  
waves have calmed down.

**SOSUKE**

Maybe because Ponyo fell  
asleep?

**LISA**

See that light?

A light flickers far off  
on the mountainside. It  
almost looks like a signal.

**INT. SOSUKE'S HOUSE -  
NIGHT****LISA**

It's moving.

[pause]

There's somebody over there.

**SOSUKE**

That's the senior center.

The light disappears.

**SOSUKE**

I don't see it now.

**LISA**

[over back of head]

Did they evacuate? The  
seniors might be in trouble.

**EXT. SOSUKE'S HOUSE -  
NIGHT**

Lisa goes outside for  
a better look.

**LISA**

[over back of head]

Sosuke, stay here with Ponyo.

Lisa looks at the water  
covering the road.

**LISA**

[to herself]

I've got to go help them.

[pause]

I could get there if I took the  
mountain road.

Lisa goes back to the house.

**LISA**

Sosuke, I should go to the  
senior center.

**SOSUKE**

I'll go with you.

**LISA**

I'd feel better if you stay here.

**INT. SOSUKE'S HOUSE -  
KITCHEN**

Lisa prepares emergency  
food.

**SOSUKE**

But, why can't we come?

[pause]

We'll wake up Ponyo and take  
her with us.

You can do it, I'll be back.

**SOSUKE**

Promise?

**LISA**

I promise.

**SOSUKE**

You *promised*.

**LISA**

[mouth obscured]

I love you, Sosuke.

**EXT. SOSUKE'S HOUSE -  
NIGHT**

Lisa gives Sosuke a thumbs-  
up, then drives off.

**INT. SOSUKE'S HOUSE -  
NIGHT**

Sosuke pulls the door shut.  
He sits at the foot of the  
couch, next to Ponyo. Quietly.

**PONYO**

[snoring]

**EXT. THE KOGANEI MARU -  
NIGHT**

The sea is frightening.  
The ship rocks violently.  
Waves crash against the  
sides. Arai yells down to  
Koichi from the bridge.

**ARAI**

Captain, I can see the lights  
of a city up ahead.  
[end over back of head]

**KOICHI**

[over back of head]

Finally.

[cut to front]

We can get our bearings  
again.

**ARAI**

We're someplace I've never  
seen before.

Cut to a shot of the moon  
over a band of twinkling lights.

**ARAI**

[o.s., over lights]

Did the storm blow us to  
China?

Koichi looks at the "city" through binoculars. He pans up to the moon.

**KOICHI**

(o.s., over water and clouds)  
That's a huge wall of water.  
(o.s., over the moon)  
Why is the moon so close?

Cut to a two-shot of Arai and Koichi. Koichi grimaces.

**KOICHI**

(grimacing sound)  
That's no mountain we're looking at.  
(pause)  
And, that's no town, either.  
Those lights are ships.

Beneath the moon, we see a massive wall of water with hundreds of ships piled at its base. Koichi and Arai stare from the bridge.

**KOICHI**

(over back of head)  
The moon's so close, its gravity is forcing the ocean to rise.

**ARAI**

(over back of head)  
The ocean is rising?  
(pause)  
What's going on here?

BANG! Something hits the ship, shakes it.

**KOICHI**

(gasps)

**ARAI**

(gasps)

The propeller stops.

**HELMSMAN**

The engine stopped!

**KOICHI**

Try to hold her steady.  
(Turns to Arai)  
Arai, drop the sea anchor.

**ARAI**

Aye-aye, captain!  
(end over back of head)

Koichi turns to see a triangle, a dome of light heading toward the ship at high speed.

**KOICHI**

Something's coming.

It takes a moment to make out the form, but then there is a form. It's a woman.

We make out a beautiful, enormous face, with long, flowing pink hair, a jeweled forehead and eyes so stunning and kind. This is GRAN MAMARE, Ponyo's mother. Yes, she is **big**. And, she looks right at Koichi. The Goddess passes directly under the ship, filling its shadow with her flowing robes and lightly undulating body. She leaves a wake as she passes.

**KOICHI**

Ah!  
(gasps)

Koichi looks over the side of the ship and sees Gran Mamare's face. She looks directly at him. Koichi is left holding a fish.

**KOICHI**

I just saw the Goddess of Mercy.  
(gasps at fish in hands)  
(startles at sound of engine)  
Suddenly, the ship's propeller starts to turn.

**ARAI**

The engine's working.

**HELMSMAN**

It was her.

**ARAI**

So, you saw her too?  
(pause)  
I thought I might be hallucinating.

**HELMSMAN**

Thank you for protecting us, Goddess of Mercy. Thank you for protecting us, thank you for protecting us...

Arai claps his hands twice and bows. In the distance we see Gran Mamare pass under the tangled mass of ships—that mountain in the distance—as she frees them from their fate. She swims up, over the wall of water, and out of sight.



**EXT. OCEAN SURFACE -  
CLIFF BENEATH SOSUKE'S  
HOUSE**

Fujimoto teeters on the  
heads of his fishy minions.  
He motions for them to rise  
higher.

**FUJIMOTO**

Higher. Higher.

**MINIONS**

(efforts)

Fujimoto is lifted, rising to the  
level of the grassy cliff and  
the yellow house. He peers  
in the window. He's about to  
be lifted over the fence and  
tries to get a grip on a picket  
when he receives a jolt.

**FUJIMOTO**

(gasps)

He puts his hand near  
the fence again and the  
fence zaps him again.

**FUJIMOTO**

(gasps)

That's got a real barrier spell  
on it.

(looks up)

How did she learn to do some-  
thing like that?

**EXT. SOSUKE'S HOUSE -  
NIGHT**

The minions heave Fujimoto  
toward the window and he  
peers through the glass—  
spotting Ponyo and Sosuke  
asleep on the couch.

**PONYO**

(sleeping sounds)

Fujimoto looks in through the  
window.

**FUJIMOTO**

(shocked reaction)

I can't believe it! No! She's  
turned into a human!

The minions suddenly begin to  
sway violently.

**MINIONS**

(laugh from being tickled)

**FUJIMOTO**

(yells as he loses his balance)  
Hold still! What are you doing?  
(gasps as he looks down)

We see Ponyo's hundreds  
of little sisters nibbling  
at the base of the min-  
ions' tower of water.

**FUJIMOTO**

Girls! Stop! Please!

(yells o.s., over legs)  
(on screen)

Respect your father!

(yells as he falls)

Fujimoto plunges into the sea.

**PONYO'S SISTERS**

(giggling)

**FUJIMOTO**

(frustrated gasp as he sur-  
faces)

This is serious! I want to save  
your sister!

(gasps as he turns)

Suddenly, as he is about to  
tumble in an avalanche of  
water, Fujimoto sees Gran  
Mamare's aurora borealis  
of brilliant light approach-  
ing. He gets a little giddy.

**FUJIMOTO**

Finally here.

(pause)

She has come.

As the Sisters scurry toward  
their mother, Fujimoto swims  
back to his vessel. Gran  
Mamare surfaces in front  
of him. She fills the screen  
with her serene beauty.  
Her voice is an angel.

**GRAN MAMARE**

Fujimoto.

Fujimoto is shy around the  
Goddess, a little flummoxed.  
She is quite formidable.

**FUJIMOTO**

You've come, my beloved.

**GRAN MAMARE**

Look at my ocean.

She swims onto her back.

**GRAN MAMARE**

(one run-on sentence)

Something has changed. It's  
like my ancient Devonian seas,  
full of magic and power.

Fujimoto rushes through  
the bad news.

**FUJIMOTO**

You're going to be very upset,  
my dearest.

(pause)

Ponyo got into my elixirs.

And she drank human blood.

**GRAN MAMARE**

Ponyo?

(little laugh)

What a lovely name.

**FUJIMOTO**

(Closed-mouth gasp as Gran  
Mamare approaches)

It's all my fault really.

(over boat and Gran Mamare)

She's so powerful, she's

opened a hole in the fabric of



**FUJIMOTO** (CONT)

reality.

(cut to his face)

She doesn't understand, but she wouldn't listen to me.

(over back of head)

She became a little girl and she loves a little boy and the world is out of balance.

(cut to his face)

Please remove the human in her or the planet is doomed.

Fujimoto sees satellites glitter across the skyline, falling like shooting stars.

**FUJIMOTO**

(two gasps)

Fujimoto looks up. The moon looks enormous.

**FUJIMOTO**

Already!

(pause)

The earth is pulling satellites from the sky. The moon pulls the sea...

Gran Mamare encloses Fujimoto in her enormous hand.

**GRAN MAMARE**

Be calm, dear.

She closes her eyes, scanning Fujimoto's mind.

**GRAN MAMARE**

Sosuke.

(pause)

The boy's name is Sosuke?

Ponyo's sisters cling to their mother's fingers.

**PONYO'S SISTERS**

(giggling)

Sosuke. Ponyo.

**GRAN MAMARE**

(to Ponyo's sisters)

You love your sister and we all want her to be happy.

Gran Mamare swims to Fujimoto.

**GRAN MAMARE**

Listen, my darling, why don't we let Ponyo become human for good.

**FUJIMOTO**

(startled reaction)

**GRAN MAMARE**

We must test the boy. If Sosuke's love is true, Ponyo will be permanently transformed and the balance of nature will be restored.

**FUJIMOTO**

But, if his love isn't real, then Ponyo will turn into sea foam!

**GRAN MAMARE**

True, that is where we all originated, my darling.

**FUJIMOTO**

(over back of head)

The boy's so young, so innocent. Consider, darling... If he fails...

**GRAN MAMARE**

Shh!

(waves hand over Sosuke's house)

Let them sleep. They'll need their rest.

**EXT. SOSUKE'S HOUSE - DAY**

The water level has risen so high, Sosuke's house appears to be perched on a tiny island.

**INT. SOSUKE'S HOUSE - DAY**

Ponyo gets in Sosuke's face.

**PONYO**

Sosuke!

(cut to wide shot)

Sosuke!

Sosuke startles awake and bumps heads with Ponyo.

**SOSUKE**

(pained sounds)

Sosuke looks to Ponyo, concerned.

**SOSUKE**

Ponyo! You okay?

**PONYO**

Gooooood morning, Sosuke!

**EXT. SOSUKE'S HOUSE**

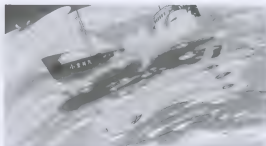
The sea outside is almost level with the floor of the house.

**PONYO**

(gasps)

**SOSUKE**

Look at that, the ocean is at our door.



The children put their heads under water. Ancient sea life has come to the cliff. An incongruous mix of small and large, odd and somehow familiar creatures swim past toys and rocks and grass and stone steps.

**PONYO**

How come your mom's not here?  
(end over back of head)

**SOSUKE**

The water's so high, she must be stuck.  
(open-mouthed sigh)  
Too bad we don't have a boat.

Ponyo points to Sosuke's toy boat, which is sitting on the table.

**PONYO**

There's a boat right there.

**SOSUKE**

(deadpan)  
It's a little small.

**PONYO**

No, it's not.

Ponyo runs to the boat and concentrates. She turns into her middle stage, her bird-like self, her half human/ still magic self, as she prepares to deliver the goods.

**PONYO**

(strained sounds)  
Ah!

The boat grows. Still chubby and soft-edged like a toy, it is now big enough to carry them.

**SOSUKE**

(gasps)  
(inhales while smiling)  
Thank you!

Sosuke inspects the boat.

**SOSUKE**

Wow.  
(End with mouth behind arm)  
You even made the candle bigger.

**PONYO**

(over back of head)  
We can fit!

**SOSUKE**

This is fantastic.

**PONYO**

(over back of head)  
Fantastic!

Sosuke points to the bow.

**SOSUKE**

Grab that end, please.

**PONYO**

(over back of head)  
Okay.

**SOSUKE**

Ready?

**PONYO**

Let's go!

Ponyo lifts up her end before Sosuke's ready.

**SOSUKE**

Whoa!

Ponyo dashes outside, Sosuke scrambles to keep up.

**SOSUKE**

(over back of head)  
Whoa, whoa, whoa, whoa, whoa!

**EXT. SOSUKE'S HOUSE**

Sosuke and Ponyo fall into the water.

**SOSUKE**

Ah!

Sosuke checks out the boat.

**SOSUKE**

It actually floats!  
(Delighted laugh)  
Doesn't look like it has any leaks.  
(Over back of head)  
Now we have to fill the boiler.

Sosuke shows Ponyo the submerged inlet/outlet pipes at the rear of the boat.

**SOSUKE**

The water gets sucked in through this pipe.  
(points to boiler)  
Then it gets heated up here in the boiler.  
(takes a deep breath)

Sosuke ducks underwater and starts blowing water into the opening.

**SOSUKE**

(surfaces, takes a few breaths)

Ponyo submerges and blows on the other end of the pipe, shooting water in Sosuke's face. The boat moves forward.

**SOSUKE**

(laughs)  
Well, that worked!

Ponyo, clutching her green pail, climbs aboard.

**PONYO**

(laughs)

**SOSUKE**

(over back of head)

Looks like everything's shipshape.

**PONYO**

Shipshape?

**SOSUKE**

(over back of head)

Yep.

**PONYO**

Shipshape!

**SOSUKE**

(over back of head)

Shipshape.

Ponyo dances around the roof of the boat.

**PONYO**

Shipshape! Shipshape!

Shipshapeshipshapeshipshape!

**INT. SOSUKE'S HOUSE - DAY**

Sosuke packs provisions then dons his captain's cap.

**EXT. SOSUKE'S HOUSE - DAY**

Sosuke pulls out a match.

**PONYO**

Is it hot?

Sosuke lights the match. Ponyo startles.

**PONYO**

(mouth obscured)

It's hot!

Sosuke tries to light the candle, but the match burns his fingers.

**SOSUKE**

Ow!

**PONYO**

Ow!

While Sosuke gets out another match, Ponyo notices that the candle has lit.

**PONYO**

(gasps)

Look at that!

**SOSUKE**

It's burning!

He puts his matches away.

**PONYO**

It's hot! It's hot! It's hot! It's hot!  
(end line o.s.)

Sosuke slides the candle under the boiler.

**PONYO**

It's hot, isn't it?

**SOSUKE**

(mouth obscured)

Hmm...

Finally, the water in the boiler starts to boil. The boat lurches forward.

**PONYO**

It works!

The boat chugs past the

front yard fence...

**PONYO**

Sosuke, we're shipshape, right?

**SOSUKE**

(mouth obscured)

Yep.

**PONYO**

This is a good boat.

**SOSUKE**

Mm-hmm.

...And smoothly sails away from Sosuke's house.

**PONYO**

(gasps)

**EXT. SOSUKE'S BOAT - DAY**

Sosuke steers the boat across the placid ocean spreading out in every direction. They sail at treetop level, with octopus and eels swimming in such odd contrast to the landscape, it appears as if they are flying. Ponyo sits on the roof of the cabin.

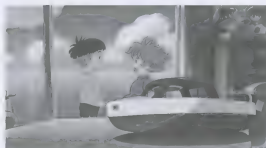
**PONYO**

Hey, Sosuke, look at me!

**SOSUKE**

Mm-hmm.

Ponyo turns upside down and looks at the boiler.



**PONYO**

Sosuke, we're moving, aren't we?

**SOSUKE**

Mm-hmm.

**PONYO**

Sosuke, it's really hot isn't it?

**SOSUKE**

Ponyo, you be the boat's lookout.

(pause)

And I'll do the steering. Okay?

**PONYO**

(closed-mouth affirmative sound)

I'm the lookout!

**BENEATH THE SEA - DAY**

The submerged landscape is a dreamscape. So many fish, so many shapes, sizes and colors—as rich a tapestry as Fujimoto could ever imagine. The ancient creatures swim over asphalt roads, past stop signs and over guard rails—it's like vertigo. Quiet. An enchanted, unbalanced, peaceful world. Ponyo and Sosuke pass overhead, moving on the surface of this surreal, watery valley.

**EXT. SOSUKE'S BOAT - DAY**

Ponyo and Sosuke look down into the water.

**PONYO**

There's the road.

**SOSUKE**

That's the road my mom took last night.

**PONYO**

(over back of head)

I don't see her anywhere.

**SOSUKE**

(over back of head)

We'll see her. She promised me she'd come back.

Huge prehistoric fish cruise the highways and byways beneath their boat.

**SOSUKE**

Those are ancient fish... they lived during the Devonian age.

**PONYO**

That's a Bothriolepis.

They spot another unbelievable fish.

**PONYO**

(over back of head)

And that one is...

**SOSUKE**

(over back of head)

Dipnorhynchus!

**PONYO**

(over back of head)

Dipnorhynchus!

A whiskered, flat-headed sea monster swims right beneath their boat.

**SOSUKE**

Wow.

(over back of head)

That one's really huge.

**PONYO**

That's Devonynchus.

**SOSUKE**

(mouth obscured)

Devonynchus.

**EXT. SUBMERGED TREES - DAY**

The dreamy journey continues.

**MAN IN SKIFF**

(o.s., over trees)

Ahoy there!

A wooden skiff comes into view with a MAN and a WOMAN in it.

**WOMAN IN SKIFF**

Ahoy!

**MAN IN SKIFF**

Ahoy!

**SOSUKE**

There's a boat!

**WOMAN IN SKIFF**

Ahoy!

**PONYO**

I'm gonna say that.

(pause)

Ahoy!

Sosuke pushes the candle closer to the boiler. He burns his hand.

**SOSUKE**

Ow!

The boat zooms forward.

**PONYO**

Whoa, that's fast!

Ponyo spreads her arms, enjoying the speed.

**PONYO**

(delighted sound)

**SOSUKE**

I'm getting the hang of this.

They speed toward the skiff.

**SOSUKE**

Prepare to stop, Ponyo.

**PONYO**

(takes a big breath)  
(blows out candle with lots of spit)

**SOSUKE**

(reacts to spit in his face)

They pull up to the skiff. The woman is holding a baby.

**WOMAN IN SKIFF**

Hello, you two.

**SOSUKE**

(over back of head)  
Hello.

**MAN IN SKIFF**

That's quite a boat you've got there.

**WOMAN IN SKIFF**

(peers at Sosuke)  
You're Lisa's little boy, aren't you?

**PONYO**

He's not a little boy, he's Sosuke.

**SOSUKE**

That's Ponyo.

**PONYO**

I used to be a fish.

**WOMAN IN SKIFF**

Is that right?  
(laughs)  
I like your name, Ponyo, it's cute.

**PONYO**

(closed-mouth affirmative sound)

**SOSUKE**

By the way,  
(pause)  
have you seen my mom?

**MAN IN SKIFF**

(o.s., over Sosuke)  
Your mother?  
(on screen)  
Why isn't your mother with you?

**SOSUKE**

She went to the senior center.

**MAN IN SKIFF**

Oh, did she?

Ponyo stares curiously at the baby.

**WOMAN IN SKIFF**

My baby likes you.

The BABY has a big, sniffly face and doesn't look all that friendly. Ponyo stares at him fixedly. They seem to be communicating.

**BABY**

(coos twice)

Ponyo nods. She reaches for the cup on her backpack.

**BABY**

(cries)

**WOMAN IN SKIFF**

Oh, sweetheart.  
(mouth obscured)  
What's the matter?

Ponyo holds out the cup. The baby reaches for it.

**BABY**

(babbling)

**WOMAN IN SKIFF**

Oh, is that for us?

The woman takes the cup from Ponyo. The baby chews on its handle.

**BABY**

(sucking on mug)

Ponyo uncaps her Thermos.

**WOMAN IN SKIFF**

(to the baby)  
Let me have the cup, sweetie.

Ponyo empties the Thermos into the woman's cup.

**BABY**

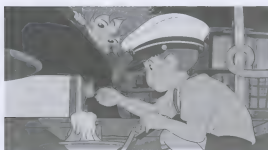
(cries)

**WOMAN IN SKIFF**

Yum, is that soup?  
(cut to close-up)  
It smells good.  
(slurps the soup)  
It's delicious, Ponyo, thank you.

**SOSUKE**

My mom made it from scratch.





Ponyo shakes her head  
at the woman, angry.

**PONYO**

The soup's for him.

**WOMAN IN SKIFF**

Oh,

(pause)

I'm sorry.

(Pause)

He's a little too young, he  
can't handle soup yet. But I  
could eat the soup instead,  
and it would help me to make  
milk for him.

**PONYO**

(gasps in awe)

**SOSUKE**

(to Ponyo)

My mom made milk for me,  
too.

**WOMAN IN SKIFF**

Ponyo, what do you say? Is it  
all right if I eat this soup?

**PONYO**

That's fine.

**WOMAN IN SKIFF**

Thank you, sweetheart.

**MEN IN BOATS (O.S.)**

Stroke!

Sosuke turns to see a small  
flotilla of boats approaching,  
crowded with people from the  
town and flying colorful flags.

**SOSUKE**

(gasps)

**MEN IN BOATS**

Stroke! Stroke! Stroke!...

(continues under)

**BOAT PASSENGERS**

(presence)

**SOSUKE**

People from the town.

(pause)

It's like a parade.

COMMODORE calls out from  
one of the boats.

**COMMODORE**

(through bullhorn)

Ahoy!

(pause)

Are any of you in need of  
assistance at this time?

**MAN IN SKIFF**

(shouting back)

We're all good here.

(pause)

But thanks for checking on  
us, Captain.

**COMMODORE**

(mouth obscured)

We're ferrying everyone to  
the Mountain Peak Hotel. For  
your safety, we'd request that  
you follow us.

**MAN IN SKIFF**

Aye-aye, will do.

**SOSUKE**

(over back of head)

Looks like the whole town is  
here.

**WOMAN IN SKIFF**

I don't see your mom.

(pause)

I hope she's okay.

Remembering his mission,  
Sosuke urgently preps the  
boat.

**SOSUKE**

Ponyo, it's time for us to cast  
off.

**MAN IN SKIFF**

Hold on a second.

(over back of head)

Let's see...

Ponyo hands some sand-  
wiches to the woman.

**PONYO**

Here, have some milk.

**WOMAN IN SKIFF**

Oh! Uh...

**PONYO**

It's for milk!

**SOSUKE**

She already ate all the ham  
off those sandwiches.

**WOMAN IN SKIFF**

(to Ponyo)

Thank you.

(Pause)

That's very generous of you,  
Ponyo.

MAN IN SKIFF holds out  
half a candle to Sosuke.

**MAN IN SKIFF**

Here, Sosuke.

(over back of head)

I brought you our biggest  
candle.

**SOSUKE**

Thanks.

(pause)

Ponyo will make it bigger.

(pause)

See you later!

Sosuke and Ponyo motor off.

**MAN IN SKIFF**

Take care!

**WOMAN IN SKIFF**

Be careful!

Ponyo stares at the baby.

**BABY**

(coughs and cries)

**WOMAN IN SKIFF**

You have a cold.

(o.s., over baby)

Ssh, it's okay...

Ponyo considers. Her limbs change to middle-stage. On three-toed bird feet she runs across the glassy surface of the ocean and over to the skiff.

**SOSUKE**

(startled reaction)

Ponyo grabs the baby's face in her birdlike paws.

**WOMAN IN SKIFF**

(startled reaction)

**BABY**

(sounds as Ponyo squishes his face)

**SOSUKE**

Ponyo!

Ponyo runs back to Sosuke's boat and they motor off.

A girl! again.

**BABY**

(laughs - Cold gone?)

**WOMAN IN SKIFF**

(gasps)

Sosuke sails over to one of the rescue boats, crowded with people.

**BOAT PASSENGERS**

(presence)

WOMAN A (by the farthest left tire strapped to the boat)

Calls to him:

**WOMAN A**

Sosuke!

WOMAN B (waving arms, near stern)

Hey, Sosuke!

**WOMAN A**

Where's your mother?

Cut to reverse angle.

WOMAN C (in front, holding hands by her mouth) yells to him.

**WOMAN C**

(over back of head)

You shouldn't be out here alone.

**SOSUKE**

She went to the senior center last night, we're on our way to find her.

Crossing guards A and B beam at Sosuke.

**CROSSING GUARD B**

I can't believe your mother beat that wave!

**CROSSING GUARD A**

Yeah, that's Lisa!

Kumiko shoves her way to the front of the boat.

**KUMIKO**

Sosuke!

(pause)

Can I ride with you?

**SOSUKE**

I can't. I'm busy. I have a job.

A POLICEMAN (near tire in front of boat) yells to Sosuke.

**POLICEMAN**

Check the park, the seniors should have evacuated to there.

**MAN ROWING WITH STICK**

Good luck, kid!

**WOMAN WITH SCARF**

You'll find her!

**COMMODORE**

(through bullhorn)

We'll send a boat for the seniors as soon as we drop this group off.

(pause)

Good luck, Captain!

Sosuke salutes the commodore and sails off.

**EXT. HOTEL ON THE PEAK**

Bird's eye view of boats pulling up to the hotel.



## EXT. DROWNED FOREST

Sosuke's boat chugs through a half-submerged forest of tropical trees and evergreens and mossy limbs, dripping green. Ponyo begins to look very sleepy.

### SOSUKE

Ponyo.

(pause)

Our candle is about out.

Sosuke looks below deck.

### SOSUKE

We'll be okay.

(pause)

The fisherman gave me another one.

Sosuke touches the candle dish.

### SOSUKE

Ow!

(pause)

It's still pretty hot.

Ponyo sleepily waves at the candle as it goes out.

### PONYO

Bye-bye.

Sosuke holds out the new candle to Ponyo.

### SOSUKE

(over back of head)

Here, Ponyo. Can you make this bigger?

### PONYO

All right.

Ponyo starts to nod off.

### SOSUKE

Hey.

(Pause)

Are you okay?

### PONYO

(startles awake)

Mm.

Ponyo touches her fingertips together, then nods off.

### SOSUKE

(o.s., over Ponyo)

Ponyo?

### PONYO

Hm?

She focuses, tries to work her magic. Tired, in her young girl's body.

### PONYO

(efforts)

She can't. She falls asleep.

### PONYO

(snoring)

### SOSUKE

Ponyo! Ponyo!

With Ponyo fast asleep, Sosuke jumps in the water and pushes the boat along. Soon his feet touch bottom.

### SOSUKE

Oh, good, I can walk from here.

(Reacts to slipping)  
(efforts pushing boat)  
(gasps)  
(more efforts)

Sosuke sees a forest road climbing, leading out of the water.

### SOSUKE

(over back of head)

There's the road.

As they near the road, the boat suddenly starts to shrink.

### SOSUKE

(gasp off screen)

(gasp on screen)

It's shrinking!

(grabs Ponyo)

Ponyo!

Sosuke pulls Ponyo from her lookout perch as the boat shrinks to toy size beneath her. He pulls her safely out of the water.

### SOSUKE

(efforts)

(panting)

He shakes Ponyo.

### SOSUKE

Ponyo!

(pause)

Ponyo, wake up!

### PONYO

Sosuke...

(yawns)

### SOSUKE

You scared me.

(pause)

Don't turn into a fish again, I'd hate it.

Sosuke suddenly notices his mom's car a short distance up the road.

### SOSUKE

(gasps)

My mom's car!

(turns to Ponyo)

Ponyo, come on, she might be there!

Sosuke runs up to the car.

**SOSUKE**

(breaths)

Hey, Mom!

(mouth obscured by rearview mirror) Mom?

He opens the car door. The car is stocked with supplies.

**SOSUKE**

Mommy!

(cut to inside car)

Mom?

(cut to outside car)

Mommy!

(runs to front of car)

Mom!

(runs to side of car)

Mom!

(looks inside car)

Mommy?

Sosuke walks farther down the road.

**SOSUKE**

Hey, Mom!

(turns around)

Mom!

(soft crying off screen)

Ponyo picks up Sosuke's boat and walks over to him. Tears stream down his face.

**PONYO**

Here, I've got your boat.

(sees he's crying)

There's water coming from your eyes.

**SOSUKE**

(sniffles as he wipes eyes)

**PONYO**

Let's go find your mom.

Sosuke nods.

Mm-hmm.

Sosuke tucks the now ordinary boat under his arm.

Ponyo carries her ordinary green bucket tightly in her fist and the two walk off, hand in hand.

**EXT. PARK ABOVE THE SENIOR CENTER - DAY**

The park is nearly submerged. A gazebo stands on a little island with a row of empty wheelchairs at the foot of the steps.

**BENEATH THE SURFACE**

The town's senior center is now underwater. But it is safe, air-tight, enclosed in a skin membrane—a pink and blue jellyfish dome. It becomes apparent that the inhabitants are safe, sound and... rejuvenated. Our familiar ladies, Yoshie and Noriko, are up and out of their wheelchairs—on their feet! They are joined by other seniors: Hana, Ritsuko, Hina, Kayo—joyous and ambulatory all—all not believing their luck.

Running across the grass:

**OLD LADIES (O.S.)**

(Laughter)

**HANA**

It's so beautiful!

**RITSUKO**

You forgot your cane!

**HINA**

Who needs it?

A giant blue sperm whale swims by.

**YOSHIE**

Here comes the whale, again!

Hana runs toward the protective jellyfish skin.

**HANA**

(over back of head)

His eyes are so gentle.

**KAYO**

I think he sees us.

**HANA**

(begin with mouth obscured)  
The "Other Side" is nice, isn't it.

**RITSUKO**

(over back of head)

And, my knees don't hurt.

Ritsuko bends her knees.

**YOSHI**

We didn't need to be afraid.

**NORIKO**

(over back of head)

You mean this is the Other Side?



**RITSUKO**

Where do you think we are,  
Las Vegas?

**OLD LADIES**

(laughter)

**RITSUKO**

It's like a dream.

Fujimoto stands on the  
deck of his yacht—now dry-  
docked on the senior cen-  
ter lawn. He'd like to get  
the women's attention.

**FUJIMOTO**

Ladies!

(pause)

Gather round, please!

**YOSHIE/KAYO/NORIKO**

Coming!

**YOSHIE**

(starts to run)

It's so nice to run.

**OLD LADIES**

(laugh)

Kayo cups her hands  
by her mouth.

**KAYO**

(yells to Hina)

Run!

Hina turns from the sea view  
and runs to join the ladies.

**YOSHIE**

(to Noriko)

Speed!

Kayo comes speeding by.

**KAYO**

Beat you there.

**YOSHIE**

(startled reaction)

(running efforts)

**NORIKO**

(strains to run faster)

Kayo makes it to Fujimoto's  
yacht first, touching the side.

**KAYO**

Gold!

(laughs)

**OLD LADIES**

(laugh)

Hina shows up last.

**HANA**

Kayo, who knew?

**OLD LADIES**

(laugh)

**FUJIMOTO**

Everyone quiet please.

(cut to close-up)

The time has come for you to  
bear witness.

(o.s., over old ladies)

To a sacred test of love.

**NORIKO**

Oh! Exciting!

**YOSHIE**

It's a trial of love.

**RITSUKO**

(to Kayo)

Are we too old?

**OLD LADIES**

(laugh)

**KAYO**

Are they in danger?

**FUJIMOTO**

Please, ladies.

(exasperated)

The children are coming now

**FUJIMOTO (CONT)**

and this is a very important  
moment.

**YOSHIE**

Fujimoto,

(pause)

You won't let any harm come  
to Sosuke or Ponyo, now will  
you?

**NORIKO**

It's not in his nature.

**OLD LADIES**

(o.s., over Fujimoto)

He might. I believe in him,  
don't you? He's a wingnut. We  
can protect them, if he...

Fujimoto becomes enraged  
with the old ladies' inces-  
sant chattering.

**FUJIMOTO**

Of course I wouldn't!

(exasperated)

I hope Ponyo will stay asleep.

(pause)

Excuse me.

Fujimoto departs in his yacht.

**KAYO**

Now, I don't believe him.

**YOSHIE**

What does Lisa think?

**RITSUKO**

She's with that woman.

(pause)

They've been talking all night.

Lisa stands a short distance  
away, talking to Gran Mamare.

**YOSHIE**

Poor Lisa.

(pause)

A burden on his little shoulders.



**NORIKO**

I wish we could hear what they're talking about.

**KAYO**

Why don't we just ask?  
(calls out)  
Lisa? Are you all right?

**OLD LADIES**

Lisa! Lisa! Do you need us?

Lisa raises her hand in acknowledgement. The ladies shout simultaneously.

**KAYO**

(overlapping)  
Please don't worry.

**RITSUKO**

(overlapping)  
Sosuke is a strong boy.

**HANA**

(overlapping)  
That's right.

**NORIKO**

(overlapping)  
He is an old soul.

Lisa leaves Gran Mamare and walks over to the ladies.

**YOSHIE**

My dear!

**RITSUKO**

What's going on?

**LISA**

I wish his father was here.

**OLD LADIES**

(over backs of heads)  
Of course you do. We're here.  
We love him.

**EXT. FOREST ROAD**

Sosuke and Ponyo walk along the road. Sosuke seems to know where he is headed. Ponyo is almost asleep again. But, this is odd. They see the entrance to a tunnel.

**SOSUKE**

Look, it's a tunnel.

The children reach the tunnel's entrance and stop.

**SOSUKE**

I think I've been here before.

Ponyo is weak and faltering and losing ground rapidly.

**SOSUKE**

Ponyo?

**PONYO**

Don't like this place.

**SOSUKE**

Don't let go of my hand.

**PONYO**

Mm.

The children walk further into the tunnel. Step by step, instant by instant, the girl begins to change. Her limbs revert. There seems no magic left in her.

**SOSUKE**

(startled reaction)

Ponyo collapses.

**SOSUKE**

Ponyo!

Sosuke shakes her. She doesn't wake up.

**PONYO**

(snores)

**SOSUKE**

(gasps)

Ponyo clings to her bucket—her skeletal, loose little body is growing weaker. Sosuke clutches her to him and runs.

**SOSUKE**

(breaths)

**EXT. PARK ON THE MOUNTAIN**

Sosuke runs into the water, and knowingly submerges the morphing Ponyo into the sea.

**SOSUKE**

Ponyo!

**PONYO**

(snores)

**SOSUKE**

(gasps)

Ponyo!

(cut to close-up)

(gasps twice)

Ponyo turns back into a fish.



**SOSUKE**

(gasps)

Sosuke puts Ponyo in the green bucket.

**SOSUKE**

Ponyo!

(pause)

Please don't die!

(o.s., over bucket)

Ponyo!

(cut to wide shot)

Ponyo! Wake up, Ponyo!

Fujimoto rises from the water a short distance away.

**FUJIMOTO**

(over back of head)

Shhh. Don't wake her.

(cut to front)

I'm glad to meet you, Sosuke.

(pause)

We've all been waiting for you—your mother, those old ladies, your friends.

**SOSUKE**

(shocked)

My mom?

**FUJIMOTO**

Won't you come with me and join them? Ponyo, too.

(pause)

Come with me.

Sosuke shakes his head no.

**FUJIMOTO**

I'm not going to take Ponyo from you. Come with me.

We hear:

**TOKI (O.S.)**

Sosuke!

**FUJIMOTO**

(startled sound)

Toki is on the hill above the senior center, standing in the gazebo.

**TOKI**

Sosuke, don't listen to that wacko.

(cut to close-up)

He tricked all the others into going with him.

**SOSUKE**

Toki!

**TOKI**

(o.s., over Sosuke)

But he couldn't fool me though.

**FUJIMOTO**

There's little time. A choice must be made.

Fujimoto points to the moon, which now looks enormous.

**FUJIMOTO**

If the moon comes any closer...

(pause)

I won't be held responsible if we're all swimming underwater.

**TOKI**

So, that's the best you can come up with? A falling moon?

Fujimoto pulls at his hair, he's at his wit's end.

**FUJIMOTO**

(frustrated sounds)  
Humans!

**TOKI**

(o.s., over Sosuke and underneath Fujimoto's following speech)

**TOKI (CONT'D)**

Sosuke, come to me!

**FUJIMOTO**

Sosuke, please listen to me.

(grabs Sosuke's shoulders)

You're the only one who can save the planet!

(o.s., over Ponyo's pail)

If I have to, I'll...

Ponyo wakes up.

**FUJIMOTO**

(gasps)

**SOSUKE**

Ponyo!

Ponyo shoots a stream of water at Fujimoto.

**FUJIMOTO**

(reacts to being squirted)  
Brunhilde!? Respect your father

Sosuke runs off.

**SOSUKE**

(breaths)

Ponyo!

**TOKI**

Hurry! Come to me!

**FUJIMOTO**

You don't understand!

Fujimoto raises a hand, gives a look, and the minions rise.

**TOKI**

Faster!

The minions are right on Sosuke's heels as he races, bucket in hand.

**TOKI**

Jump for it!

The water from the bucket lifts into the air and Ponyo splashes into Toki's face as Sosuke leaps into Toki's arms. Just as quickly, the minions engulf them all and sweep them down, under the sea.

#### BENEATH THE SEA

Fujimoto follows in his yacht as the minions carry Sosuke and Ponyo and even Toki to the jellyfish dome. Ponyo's sisters swim alongside Fujimoto's head.

#### PONYO'S SISTERS

(complaining sounds)

#### FUJIMOTO

(gasps)

Oh, what now?

Fujimoto decides to call back his minions. He allows Ponyo's sisters to place a protective bubble around Sosuke, Ponyo and Toki.

#### EXT. UNDERWATER SENIOR CENTER

The sisters carry Sosuke and Ponyo—still in the green bucket—into his mother's waiting arms.

#### PONYO'S SISTERS

(cheerful sounds)

The old ladies catch a tumbling Toki. Sosuke opens his eyes.

#### SOSUKE

Mama.

#### LISA

Sosuke.

Ponyo peeks out of her bucket.

#### SOSUKE

Ponyo!

Toki thinks she should be swimming, not quite grasping the rules of the environment she's in. Yoshie sees something in the distance.

#### YOSHIE

Toki, look at a real woman!

#### TOKI

I'm confused.

Gran Mamare approaches Lisa and Sosuke.

#### GRAN MAMARE

So this is Sosuke.

#### SOSUKE

How do you do?

(he bows)

Are you Ponyo's mother?

#### GRAN MAMARE

Yes.

(o.s., over ladies)

You brought my daughter safely here. Thank you.

#### TOKI

(overlapping Gran Mamare)

Do we know that woman?

#### OLD LADIES

Shh!

#### GRAN MAMARE

Sosuke, Ponyo opened a magic well because she wants very much to be human.

(o.s., over Sosuke)

To become a real girl she needs you to accept and love her as she truly is.

(cut to close-up)

You know that Ponyo was a fish, don't you?

#### SOSUKE

(closed-mouth affirmative sound)

Mm-hmm.

#### GRAN MAMARE

(o.s., over Sosuke)

And, you know her as a human. Your drop of blood did that.

#### SOSUKE

Oh, that's it?

(pause)

I cut my thumb.

(looks down)

Then Ponyo licked it and made it better. (looks up)

So that's how she changed into a human.

#### GRAN MAMARE

Could you love her if she moved between two worlds?

#### SOSUKE

Mm-hmm. I love all the Ponyos. It's a big responsibility, but...



**SOSUKE (CONT)**

I love that girl.

Ponyo swims joyously  
around Sosuke's head.

**SOSUKE**

(laughs)

Ponyo swims by Lisa's head.

**LISA**

(laughs)

**GRAN MAMARE**

Ponyo, come here, please.

Ponyo swims to Gran Mamare  
and sits in her palm.

**GRAN MAMARE**

Ponyo, Sosuke has promised  
to accept you as you are.  
(over close-up) To become  
human you must choose to  
abandon magic.  
(o.s., over Ponyo)  
Can you do that?

**PONYO**

Hm-hmm.

Gran Mamare closes her hand  
around Ponyo. When it opens,  
Ponyo sits encased in a  
simple bubble. Gran Mamare  
kneels before Sosuke.

**GRAN MAMARE**

Kiss the bubble, child, when  
you return to land...  
(pause)  
...and Ponyo will become a  
girl, growing up, just like you.

Gran Mamare gives Ponyo  
to Sosuke, who puts her  
in the green bucket.

**SOSUKE**

I accept, Ponyo.  
(to Gran Mamare)  
Thank you, Ponyo's Mother.

Gran Mamare swims  
before the old ladies.

**GRAN MAMARE**

Everyone, the balance of  
nature is restored.  
(pause)  
Life begins again.

The old ladies cheer.

**NORIKO**

He did it!  
(laughs)

**YOSHIE**

Of course he did!  
(pause)  
So proud, so proud.  
(everyone runs off, cheering)  
The ladies run to Sosuke and  
Lisa and embrace them.

**OLD LADIES**

(laugh and cheer)

**LISA**

(laughs)

Toki squeezes Sosuke.

**TOKI**

Mr. Sosuke!

Ponyo's sisters swim into

Sosuke's bucket and surround  
Ponyo's bubble.

**PONYO'S SISTERS**

(laugh)

The sisters swim rapidly  
upward. They swirl in a school  
of gold and morph into a  
cluster of beautiful females,  
swimming together, upward.

**LISA**

(gasps)

Gran Mamare glides upward  
with the sisters. She hovers  
over Lisa.

**GRAN MAMARE**

Good luck, Lisa.

**LISA**

I'll need it.  
(pause)  
She'll be fine.

Gran Mamare glides  
up and away.

**EXT. PARK ON THE MOUNTAIN**

Rescue helicopters hover  
around the gazebo. Shima  
—the male nurse—sees  
something below and runs  
down the hill. The water is  
withdrawing, the dream is  
over and the ladies are ready  
to go home.

**SHIMA**

There you are! Are you all  
right?



The old ladies exit  
Fujimoto's yacht and begin  
to climb up the hill.

#### OLD LADIES

(presence)

#### SHIMA

Wait, I'll get the wheelchairs!

#### TOKI

Don't bother, Shima-san, we  
like to walk.

#### YOSHIE

Life begins again.

Lisa and Sosuke stand  
together with Fujimoto at  
the base of the hill. Fujimoto  
hands Sosuke his boat.

#### FUJIMOTO

This is yours I believe.

#### SOSUKE

(gasps)  
Thank you.

#### FUJIMOTO

Remember me kindly, hmm?  
May I?

Fujimoto extends his hand.  
Sosuke, the bubble in one  
hand, extends the other  
to shake Fujimoto's.

#### FUJIMOTO

Care for Ponyo.

A ship's horn sounds  
in the distance.

#### LISA

(gasps)  
It's your dad!

Lisa sees Koichi's ship sit-  
ting in the harbor and  
begins waving frantically.

#### LISA

(over back of head)  
Koichi! Hi! Over here!

On KOICHI: Koichi looks  
through binoculars from his  
ship.

#### KOICHI

(gasps)  
Lisa! And Sosuke!  
(waves to Lisa)  
Ahoy!

BACK on the Hill:

Sosuke balances Ponyo's  
bubble in his hand.

Enjoy it, it's the last time you  
will see her as a fish!

#### SOSUKE

Look, Ponyo, there's my dad's  
ship.

Ponyo leaps out of  
Sosuke's hand.

#### SOSUKE

(startled reaction)  
The bubble falls and lands on  
Sosuke's upturned face. Ponyo  
kisses Sosuke and turns into  
a little girl. Song begins over  
beautiful pictures of this

enchanted village and the har-  
bor and the yellow house on  
the cliff. If you look carefully,  
you might see Fujimoto's min-  
ions loitering as waves on the  
shoreline—keeping an eye on  
the red-haired girl.

Ponyo, Ponyo, Ponyo  
Tiny little fish  
A tiny little fish  
From the deep blue sea  
Ponyo, Ponyo, Ponyo  
She's a little girl  
A tiny little girl!  
With a round tummy  
Pitter-patter  
Hip-hop and jump  
Look, I have legs  
I'm gonna run  
Squeeze squeeze  
Wave them around  
Look, I have hands  
Let's hold hands now  
Whenever I'm skipping with  
her  
My heart starts to dance  
Munch munch, kiss hug  
Munch munch, kiss hug  
Oh she's my favorite little girl  
Rosy red  
Ponyo, Ponyo, Ponyo  
Tiny little fish  
A tiny little fish  
From the deep blue sea  
Ponyo, Ponyo, Ponyo  
She's a little girl  
A tiny little girl!  
With a round tummy

THE END





# MOTHER SEA

The sea lilies sway  
In a world of blue  
To brothers and sisters uncountable  
We spoke in the bubbly, watery language of the sea

Do you remember when  
So very, very long ago  
We dwelt there together

Deep in the blue, blue sea?  
The jellyfish, the sea urchins, the fish and the crabs  
Were our family

LYRICS	WAKAKO KAKU AND HAYAO MIYAZAKI
MUSIC COMPOSITION AND ARRANGEMENT	JOE HISAISHI
PERFORMANCE	MASAKO HAYASHI
TRANSLATION	RIEKO IZUTSU-VAJIRASARN

## THE BIRTH OF A NEW SONG ABOUT THE SEA – BASED ON THE POEM “SAKANA” BY WAKAKO KAKU

For *Ponyo*, director Hayao Miyazaki wanted to make a song that captured the sea in a totally new way. Existing songs in Japan depicted the sea as a landscape or a setting, such as in the song “Umi”<sup>\*\*</sup> taught to Japanese school children, in which it is sung that “the sea is so wide and open.”

For his work, Miyazaki somehow wanted to make a song that sang of the sea itself.

One day Miyazaki was struck by a poem by Wakako Kaku. In the poem, the sea was represented in the way Miyazaki had been imagining. Based on this poem, Miyazaki wrote the lyrics for “Mother Sea.”

Later, in the director’s music notes handed to the film’s music composer Joe Hisaishi, the following message was written along with the lyrics: This is based on Wakako Kaku’s poem “Sakana” (Fish) in her poetry collection “Umi no Youna Otona ni Naru”<sup>\*\*\*</sup>.

Thus, a completely new song of the sea, *Umi no Okaasan* (“Mother Sea”), created by Hayao Miyazaki, Wakako Kaku, and Joe Hisaishi was born.

<sup>\*</sup> Lyrics written by Ryuha Hayashi, music composed and arranged by Takeshi Inoue.

<sup>\*\*</sup> “Umi no Youna Otona ni Naru” (Becoming a Grownup Like the Sea), published by Rironsha.

# GAKE NO UE NO PONYO

(PONYO ON THE CLIFF BY THE SEA)

Ponyo Ponyo Ponyo tiny little fish  
She's a little fish from the deep blue sea  
Ponyo Ponyo Ponyo she's a little girl  
She's a little girl with a round tummy

Pitter-patter, hop-hop and jump  
Look, I have legs! I'm gonna run!  
Squishy-squeeze, wave them around  
Look, I have hands! Let's hold them now!

When I'm skipping with her, my heart does this dance  
Munch n'munch, kiss-hug! Munch n'munch, kiss-hug!  
O he's my favorite little boy, rosy-rosy red-red

Ponyo Ponyo Ponyo tiny little fish  
She's a little fish from the deep blue sea  
Ponyo Ponyo Ponyo she's a little girl  
She's a little girl with a round tummy

Sniff-sniff-sniff, this smells so good  
I'm so hungry, I'm gonna eat!  
Take a look around, very carefully  
I'm sure he's there looking too

When we laugh together, my cheeks feel so hot  
Happy happy kiss-hug! Happy happy kiss-hug!  
O he's my favorite little boy, rosy-rosy red-red

Ponyo Ponyo Ponyo tiny little fish  
Came to the house on the cliff by the sea  
Ponyo Ponyo Ponyo she's a little girl  
She's one happy girl with a round tummy

LYRICS

ADDITIONAL LYRICS

MUSIC COMPOSITION  
AND ARRANGEMENT

PERFORMANCE

TRANSLATED BY

KATSUYA KONDO

HAYAO MIYAZAKI

JOE HISAISHI

FUJIOKA FUJIMAKI & NOZOMI OHASHI

RIEKO IZUTSU-VAJIRASARN

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Lisa	Tomoko Yamaguchi
Koichi	Kazushige Nagashima
Gran Mamare Fujimoto	Yuki Amami George Tokoro
Ponyo	Yuria Nara
Sosuke	Hiroki Doi
Young Woman Ponyo's Sisters	Rumi Hiragi Akiko Yano
Toki	Kazuko Yoshiyuki
Yoshie	Tomoko Naraoka
Tokie Hidari	Akiko Takeguchi
Yoshie Yamamoto	Tomie Kataoka
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Koji Hoshino

#### MUSIC BY

Joe Hisaishi

#### THEME SONGS

"Mother Sea"	
LYRICS	Wakako Kaku
Hayao Miyazaki	
Based on the poem "Sakana" by	
Wakako Kaku	
MUSIC COMPOSITION AND ARRANGEMENT	Joe Hisaishi
PERFORMANCE	Masako Hayashi
"Ponyo"	
LYRICS	Katsuya Kondo
ADDITIONAL LYRICS	Hayao Miyazaki
MUSIC COMPOSITION AND ARRANGEMENT	Joe Hisaishi
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# THE ART OF PONYO

BASED ON A STUDIO GHIBLI FILM

ORIGINAL STORY AND SCREENPLAY  
WRITTEN AND DIRECTED BY  
HAYAO MIYAZAKI

English Adaptation/Takami Nieda  
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Gake no Ue no Ponyo (Ponyo on the Cliff by the Sea)  
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